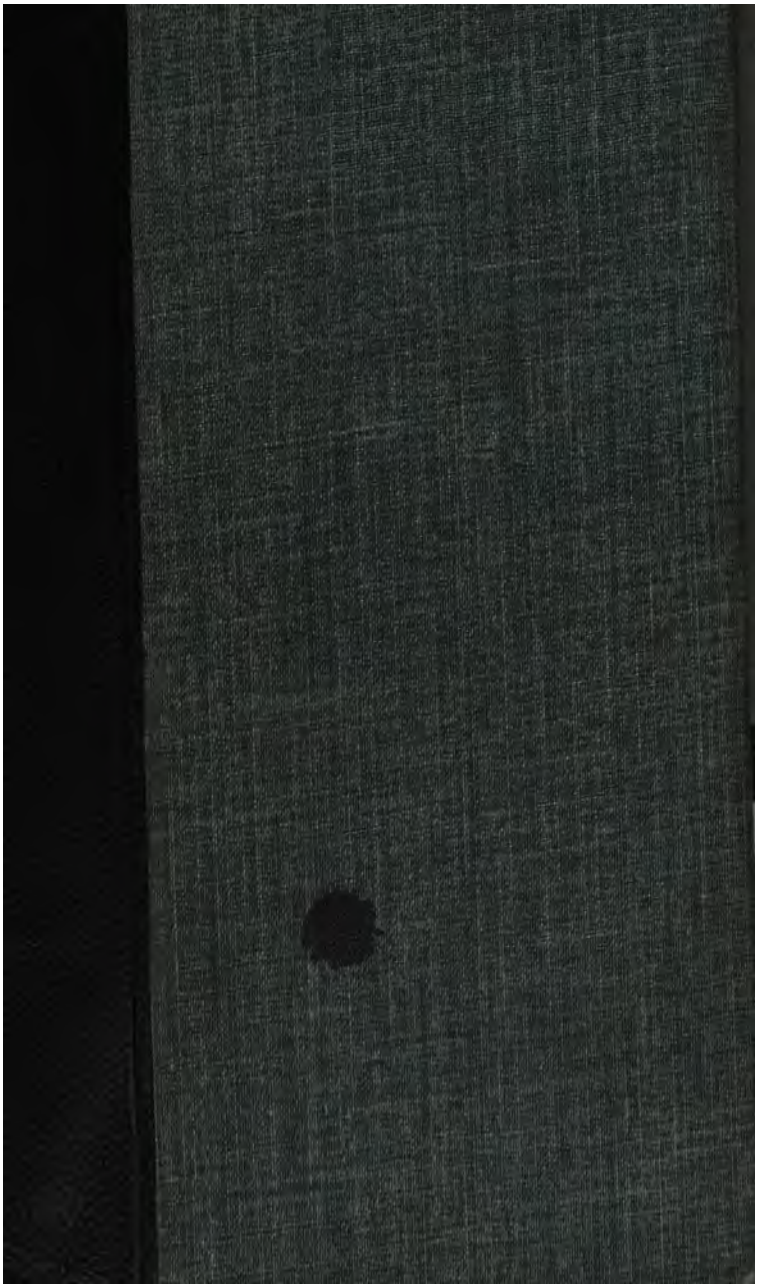
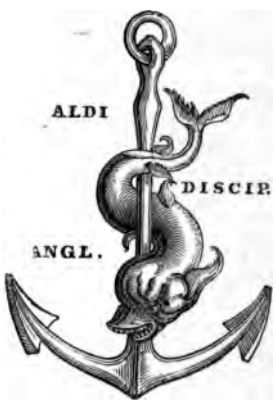


TENNYSONIANA.

ENNYSONIANA

SECOND EDITION

REVISED AND ENLARGED



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MDCCCLXXIX.

To J. T., E. H. T. AND C. S. F. (*Norwood*)

IN TOKEN AND RECORD OF GRATITUDE

AND AFFECTION TO THEMSELVES

AND TO THOSE WHO ARE

GONE BEFORE

1866-1878.

CONTENTS.

TENNYSONIANA.

CHAPTER I.

POEMS BY TWO BROTHERS.

ALFRED TENNYSON—the third of seven brothers, all or nearly all of whom have written poetry[1]—was born August 5th, 1809, at Somersby, a small village in Lincolnshire, lying about midway between the market-towns of Spilsby and Horncastle, and containing at that time less than a hundred inhabitants. Of this parish, his father, Dr. George Clayton Tennyson, was the rector. Dr. Tennyson was a man of energetic character,

[1] Frederick, Charles (born at Somersby, July 4, 1808), ALFRED, Edward, Harold, Arthur, and Septimus (died at Cheltenham, September 7, 1866).

remarkable for his great strength and stature, and of very various talents—something of a poet, painter, architect, and musician, and also a considerable linguist and mathematician.[1] He died in 1830. The poet's mother, whose maiden name was Elizabeth Fytche, and who was herself the daughter of a clergyman, lived to see her son famous, and died in 1865 at an advanced age.[2]

Those who care to study pedigrees will find, on referring to Burke's "Dictionary of the Landed Gentry," that our Poet can claim descent from a very ancient family—the D'Eyncourts of the Norman times, whose name has, by royal licence, been resumed by an elder branch of the house.

[1] William Howitt: "Homes and Haunts of the Most Eminent British Poets" (London, 1847), ii. 48, where there is a view of the house in which Alfred Tennyson was born; "A New Spirit of the Age," edited by R. H. Horne (London, 1844), ii. 31.

[2] Mrs. Elizabeth Tennyson, died 21st February, 1865, aged eighty-four years; her sister, Miss Mary Anne Fytche, died March 10th, 1865, aged eighty-three years. These ladies were the mother and aunt of Alfred Tennyson. They both resided for many years in one house near Well Walk, at Hampstead, and they were both buried in one grave at Highgate Cemetery. The Poet Laureate attended as chief mourner on each occasion.

Early in the year 1827 we find Alfred Tennyson and his elder brother Charles together at the Louth grammar-school, and preparing for the press a volume of juvenile poems, written from the age of fifteen upwards. The copyright was disposed of for a small sum to Messrs. Jackson, booksellers and printers of Louth,[1] who published the volume in the spring of 1827, under the title of "Poems by Two Brothers," and with the modest motto, from Martial, on the title-page, "*Hæc nos novimus esse nihil.*"

These poems are 102 in number, few of them extending to great length, as the volume only contains 228 pages. They are written in all kinds of metre, and on all sorts of subjects—classical and modern strangely alternating. Nearly all of them are loaded with footnotes, and headed by quotations, chiefly from Addison, Beattie, Byron, Cicero, Claudian, Cowper,

[1] "From Grantham, Eyre went to the grammar-school of "Louth, in Lincolnshire, which Charles and Alfred Tenny-"son had left a year or two before. Their fame as poets "was still traditionary in the school, and Edward Eyre seemed "to feel a kind of noble envy, at once proud of the fact that "two of 'our boys' had actually published a volume of "poems for which a bookseller gave them ten pounds, and "grieved he could not emulate them."—*Life of Edward John Eyre*, by Hamilton Hume (London, 1867), p. 11.

Gray, Horace (who is quoted no fewer than eighteen times), Hume, Lucretius, Milton, Moore, Ovid, Racine, Mrs. Radcliffe, Rousseau, Sallust, Scott, Tacitus, Terence, Virgil, and Young—displaying an extent of reading by no means inconsiderable for schoolboys.

The young poets seem to have been much under the then prevalent influence of Byron, since he is not only quoted six times, but the volume also contains a poem on his recent death, an allusion to the same event in another, and several rather obvious imitations of the "Hebrew Melodies."

The book, naturally enough, attracted no notice whatever on its first appearance,[1] as it was little likely that an anonymous volume of poems, published in an obscure country town, should do.

The following is a list of the contents:

[1] The only contemporary criticism that we have succeeded in tracing, appeared in the "Literary Chronicle and Weekly Review" of May 19, 1827, and is sufficiently mild and reserved in its praise. "This little volume," says the sagacious reviewer, "exhibits a pleasing union of kindred tastes, and "contains several little pieces of considerable merit." He subjoins two as deserving of extract, viz. the stanzas commencing "Yon star of eve, so soft and clear," and "God's "Denunciations against Pharaoh-Hophra."

Stanzas; "In early youth I lost my sire;" Memory; "Yes, there be some gay souls who never weep;" The Exile's Harp; "Have ye not seen the buoyant orb?" "Why should we weep for those who die?" "Religion! tho' we seem to spurn;" Remorse; "On golden evenings, when the sun;" The Dell of E—; My Brother; Antony to Cleopatra; "I wander in darkness and sorrow;" "To one whose hope reposed on thee;" The Old Sword; "We meet no more;" The Gondola; Written by an Exile of Bassorah, while sailing down the Euphrates; Maria to her Lute, the gift of her dying Lover; The Vale of Bones; To Fancy; Boyhood; "Did not thy roseate lips outvie;" Huntsman's Song; Persia; Egypt; The Druid's Prophecies; Lines to one who entertained a light opinion of an Eminent Character; Swiss Song; The Expedition of Nadir Shah into Hindostan; Greece; The Maid of Savoy; Ignorance of Modern Egypt; Midnight; "In summer, when all Nature glows;" Scotch Song; "Borne on light wings of buoyant down;" Song; "The stars of yon blue placid sky;" Friendship; On the Death of my Grandmother; "And ask ye why these sad tears stream?" The Reign of Love; On Sublimity; The Deity; "'Tis the Voice of the Dead;" Time: an

Ode; "All joyous in the realms of day;" God's Denunciations against Pharaoh-Hophra, or Apries; The Thunderstorm; The Battle-field; The Grave of a Suicide; On the Death of Lord Byron; The Walk at Midnight; The Bard's Farewell; Mithridates presenting Berenice with the cup of poison; Epigram; Epigram on a Musician; On being asked for a Simile to illustrate the advantage of keeping the Passions subservient to Reason; The Old Chieftain; Apollonius Rhodius's Complaint; The Fall of Jerusalem; Short Eulogium on Homer; Lamentation of the Peruvians; "A sister, sweet endearing name!" "Oh, never may frowns and dissension molest;" "The sun goes down in the dark blue main;" "Still, mute, and motionless she lies;" On a Dead Enemy; Lines on hearing a description of the Scenery of Southern America; The Duke of Alva's Observation on Kings; "Ah! yes, the lip may faintly smile;" "Thou camest to thy bower, my love, across the musky grove;" To ——; The Passions; The High Priest to Alexander; "The dew with which the early mead is drest;" On the Moonlight shining upon a Friend's Grave; A Contrast; Epigram; The Dying Christian; "Those worldly goods that distant seem;"

" How gaily sinks the gorgeous Sun within his golden bed ;" A Glance ; " Oh, ye wild Winds, that roar and rave ;" Switzerland ; Babylon ; The Slighted Lover ; " Oh ! were this heart of hardest steel ;" " Cease, railer, cease ! unthinking man ;" " In Winter's dull and cheerless reign ;" Anacreontic; Sunday Mobs; Phrenology ; Imagination ; Love ; To ——— ; Song ; The Oak of the North ; Exhortation to the Greeks ; King Charles's Vision.

The Preface of the young poets informs us that these pieces " were written, not conjointly, but indivi- " dually, which may account for their difference of " style and matter." In spite of this assurance, it is in some cases not easy to settle with anything like certainty the authorship of a particular piece. An attentive comparison of these poems with later acknowledged writings of Alfred and Charles Tennyson has, however, been rewarded by the discovery of certain parallel passages which, we think, will enable us to apportion a certain number of them to their respective authors, without much hesitation or doubt.

The following twelve pieces, from internal evidence of style, and from parallel passages in later and ac-

knowledged writings which we shall presently adduce, may with tolerable certainty be assigned to the Laureate:

1. *Antony to Cleopatra.*
2. *The Old Sword.*
3. *The Vale of Bones.*
4. *Persia.*
5. *Egypt.*
6. *Midnight.*
7. *Time: an Ode.*
8. *On a Dead Enemy.*
9. *Lines on hearing a description of the Scenery of Southern America.*
10. *On the Moonlight shining upon a Friend's Grave.*
11. *Switzerland.*
12. *The Oak of the North.*

The poem of "Antony to Cleopatra" is so beautiful in itself that we must quote a portion of it. Few students of Alfred Tennyson's poetry, after reading it, could, we think, doubt it to be his work. If further evidence were wanting, further evidence remains; and the stanzas in the "Dream of Fair Women" (a poem

published in the volume of 1832), where Cleopatra calls on the name of Antony, must set all doubt at rest on the subject. In the earlier piece Antony is the speaker, and he thus bids his mistress a tragic farewell:

"O Cleopatra! fare thee well,
We two can meet no more;
This breaking heart alone can tell
The love to thee I bore.
But wear thou not the conqueror's chain
Upon thy race and thee;
And tho' we ne'er can meet again
Yet still be true to me:
For I for thee have lost a throne
To wear the crown of love alone.

"Fair daughter of a regal line!
To thraldom bow not tame;
My every wish on earth was thine,
My every hope the same.
And I have moved within thy sphere,
And lived within thy light;
And oh! thou wert to me so dear
I breathed but in thy sight!

A subject world I lost for thee,
For thou wert all my world to me!

"Then, when the shriekings of the dying
Were heard along the wave,
Soul of my soul! I saw thee flying,
I follow'd thee to save.
The thunder of the brazen prows
O'er Actium's ocean rung,
Fame's garland faded from my brows,
Her wreath away I flung.
I sought, I saw, I heard but thee;
For what to love was victory?"

The two lines in italics have the true Tennysonian ring. Five years afterwards the poet recurred to the same theme in his "Dream of Fair Women," giving us the reverse of the picture. Here Cleopatra speaks:

"O what days and nights
We had in Egypt, ever reaping new
Harvest of ripe delights.

"What dainty strifes, when fresh from war's alarms,
My Hercules, my gallant Antony,

My mailed captain leapt into my arms,
Contented there to die!

"And in those arms he died; I heard my name
Sigh'd forth with life: then I shook off all fear:
Oh what a little snake stole Cæsar's fame!
What else was left? look here."

The "Old Sword" we take to be Alfred Tennyson's from internal evidence of style.

In the "Vale of Bones" are the following lines:

"When on to battle proudly going,
Your plumage to the wild winds blowing,
Your tartans far behind ye flowing,
Your pennons raised, your clarions sounding,
Fiercely your steeds beneath ye bounding."

This, as Mr. Leicester Warren has pointed out, is very similar, both in rhythm and expression, to a passage in the "Ballad of Oriana," which appeared in the "Poems, chiefly Lyrical" in 1830.

"Winds were blowing, waters flowing,
We heard the steeds to battle going,
Aloud the hollow bugle blowing," &c.

And, as an additional proof, the two following lines:

"At times her partial splendour shines
Upon the grove of deep black pines,"

bear a remarkable resemblance to a stanza in "The Two Voices" (written, though not published, in 1833):

"Sometimes a little corner shines
As over rainy mist inclines
A gleaming crag with belts of pines."

We now come to the very remarkable poem entitled "Persia." The reader will find (on page 65) an allusion to

"the glittering sands
Of bright Pactolus."

In a sonnet in the "Poems, chiefly Lyrical" not reprinted in the later editions, is the following passage:

"And sailing on *Pactolus* in a boat
Drown soul and sense, while wistfully they strain
Weak eyes upon the *glistering sands* that robe
The understream."

There is besides (page 63) an allusion to the lotos-stem, which recals some lines in the "Lotos-Eaters."

In the poem entitled "Egypt" are these lines:

"The first glitter of his rising beam
Falls on the *broad-based pyramids* sublime."

The words italicized occur again in "A Fragment," by Alfred Tennyson, printed in the "Gem" in the autumn of 1830:

"Yet endure unscathed
Of changeful cycles, the great *Pyramids*
Broad based amid the fleeting sands."

The piece called "Midnight" contains a graphic description of the fen country, near which Tennyson was born. There is, we think, sufficient internal evidence to prove it to be his. In the next poem specified, "Time: an Ode," we should also rely upon the general style, full of that immature grandiloquence which characterizes much of Tennyson's boyish work. The lines "On a Dead Enemy," we assign to the Laureate

upon the same grounds as those adduced by Mr. Leicester Warren.

The "Lines on hearing a description of the Scenery of Southern America" remind us of the poem "To E. L. on his Travels in Greece;" and the verses "On the Moonlight shining upon a Friend's Grave" recal inevitably the sixty-seventh section of "In Memoriam."

The poem of "Switzerland" contains the following stanza:

"O when shall Time
Avenge the crime,
And to our rights restore us;
And bid the Seine
Be choked with slain
And Paris quake before us?"

Turning to the hundred and twenty-seventh section of "In Memoriam" we find the same image about the Seine reproduced:

"Even tho' thrice again
The red fool-fury of the Seine
Should pile her barricades with dead."

A few other resemblances of thought or phrase may be added:

POEMS BY TWO BROTHERS.

"As *torrent-rainbows*, which appear
Still dwindling as we still draw near;
And yet contracting on the eye
Till the bright *circling colours* die."

p. 177.

"Another lustrum will behold our youth
With eager eyes all panting after truth
Shrewd Spurzheim's visionary pages turn,
And, with Napoleon's bust before them, learn
Without the agency of *what small bone*
Quick-lime had ne'er upon a host been thrown:
In what rough rise a trivial sink had saved
The towns he burnt, the nations he enslaved."

Phrenology (p. 201).

"Woe, woe to thee, Memphis."

God's Denunciations against Pharaoh-Hophra (p. 121).

"Her faith, like Stephen's, soften'd her distress;
Scarce less her anguish, scarce her patience less."

On the Death of my Grandmother (p. 99).

POEMS BY ALFRED TENNYSON.

"Caught the sparkles, and *in circles,*
Purple gauzes, golden hazes, liquid mazes,
Flung the *torrent rainbow* round."

The Vision of Sin (1842).

"Before the little ducts began
To feed thy bones with lime, and ran
Their course, till thou wert also man."

The Two Voices.

"Contemplate all this work of Time,
The giant labouring in his youth;
Nor dream of human love and truth
As dying Nature's earth and lime."

In Memoriam, CXVIII. 1.

"Old Memphis hath gone down,
The Pharaohs are no more."

A Fragment (1830).

"Which did accomplish their desire,
Bore and forbore, and did not tire,
Like Stephen, an unquenched fire."

The Two Voices.

By a similar process, applied to the acknowledged poems of Charles Tennyson, we find several interesting parallel passages, which shall be given side by side.

POEMS BY TWO BROTHERS.

"Then happy the man who upsprings with the morn,
And slings o'er his shoulder his loud bugle-horn!"

Huntsman's Song, p. 62.

"But should a comet brighter still
His blazing train unfold
Among the many lights that fill
The sapphirine with gold."

p. 95.

The Dying Christian, p. 175.

POEMS BY CHARLES TENNYSON, 1830.

"In the frore sweetness of the breathing morn,
When the loud pealing of the huntsman's horn
Doth sally forth upon the silent air," &c.

Sonnet 46.

"With mighty bulk along the sky
They sped—I saw their trains so bright!"

Comets, p. 71.

Compare with the last poem in Charles Tennyson's volume:

"We all must die—but to the good," &c.

POEMS BY TWO BROTHERS.

" The terrible maelstroom, around his centre
Wheeling his circuit of unnumber'd miles."

On Sublimity, p. 108

" The dew with which the early mead is drest,
Which fell by night inaudible and soft,
Mocks the foil'd glance that would its hues arrest,
That glance, and change so quickly and so oft.

* * * *

" Oh, man! relinquish Passion's baleful joys," &c.

pp. 172, 173

POEMS BY CHARLES TENNYSON, 1830.

"Strong as the centre of the deep maelstroom
When flung into the calm of sightless speed.

Sonnet 9 (p. 12).

"Vexation waits on Passion's changeful glow,
But th' intellect may rove a thousand ways
And yet be calm while fluctuating so:
The dewdrop shakes not to its shifting rays,
And transits of soft light," &c.

Sonnet 9 (p. 12).

CHAPTER II.

THE CAMBRIDGE PRIZE POEM, "TIMBUCTOO."

It was apparently not long after the publication of their joint volume that Charles and Alfred Tennyson removed to Trinity College, Cambridge,[1] where, in the summer of 1829, they formed a friendship with another young student of the same college, Arthur Henry Hallam,[2] the son of Hallam the historian.

[1] Frederick Tennyson, the eldest of the seven brothers, was already at Trinity when Charles and Alfred joined the College. He gained the prize for a Greek poem on Egypt in 1828, which was published in the "Prolusiones Academicæ" of that year, with the following title, "Carmen Græcum Numismate Annuo dignatum et in curiâ Cantabrigiensi recitatum comitiis maximis A.D. MDCCCXXVIII., auctore Frederico Tennyson, Coll. SS. Trin. Alumno." More lately (1854) Frederick Tennyson has become known to the public as the author of a graceful volume of verses entitled "Days and Hours."

[2] Their friendship having been at Hallam's death of four years' duration and verging into a fifth autumn. (See "In Memoriam," xxii.)

Arthur Hallam entered at Trinity College in October, 1828, being then in his eighteenth year.

In 1829 Hallam and Tennyson both competed for the Chancellor's gold medal for a poem on Timbuctoo. That of Hallam is written in the *terza rima* of Dante.[1]

That of Tennyson, which is in blank verse, obtained the prize,[2] and was published in the same year, being the first production to which he set his name.

It is curious that three lines of this poem appear also in the "Ode to Memory," published in the volume of 1830, but as that Ode is stated by the author to have been "written very early in life," its composition may have preceded that of the prize poem.

Here are the passages:

[1] Printed separately at the time, and afterwards in his "Remains in Verse and Prose" (London, 1834).

[2] "On Saturday last the Chancellor's gold medal for the best English poem by a resident undergraduate was adjudged to Alfred Tennyson, of Trinity College."—*Cambridge Chronicle and Journal*, Friday, June 12, 1829. The poems were sent in in the month of April. In Thackeray's juvenile publication, "The Snob" (Cambridge, 1829), pp. 18-21, is a curious little burlesque on the subject, with a mock poem on Timbuctoo, which the writer pretends was finished too late to be sent in.

Timbuctoo (1829).

" I have raised thee nigher to the spheres of heaven,
Man's first, last home: and thou with ravish'd sense[1]
Listenest the lordly music flowing from
Th' illimitable years."

Ode to Memory.[2]

" Sure she was nigher to heaven's spheres,
Listening the lordly music flowing from
Th' illimitable years."

The poem of " Timbuctoo " was noticed as follows in the "Athenæum" of July 22, 1829:

" We have accustomed ourselves to think, perhaps " without any very good reason, that poetry was " likely to perish among us for a considerable period " after the great generation of poets which is now " passing away. The age seems determined to con- " tradict us, and that in the most decided manner; " for it has put forth poetry by a young man, and that " where we should least expect it—namely, in a prize

[1] This is misprinted " lavish'd sense " in all editions subsequent to the first.

[2] " Poems, chiefly Lyrical " (1830), p. 60.

"poem. These productions have often been ingenious "and elegant, but we have never before seen one of "them which indicated really first-rate poetical genius, "and which would have done honour to any man that "ever wrote. *Such, we do not hesitate to affirm, is the "little work before us;* and the examiners seem to "have felt it like ourselves, for they have assigned the "prize to its author, though the measure in which he "writes was never before, we believe, thus selected for "honour. We extract a few lines to justify our ad- "miration. [Here fifty lines (62–112) are quoted.] "How many men have lived for a century who could "equal this?"[1]

[1] This notice was probably written either by John Sterling or Frederick Maurice, who were at that time joint editors of the "Athenæum." Let us honour the critic, whoever he was, who had the foresight and the courage to write such words.

CHAPTER III.

POEMS WRITTEN PRIOR TO THE DEATH OF ARTHUR HALLAM.

"Regret is dead, but love is more
Than in the summers that are flown,
For I myself with these have grown
To something greater than before;

"Which makes appear the songs I made
As echoes out of weaker times,
As half but idle brawling rhymes,
The sport of random sun and shade."

THE period comprised under the above title is one of three years; from 1830 to 1833.

There is nothing artificial in this arrangement of the early productions of our poet; for, as will be seen, he continued silent for nearly ten years after the death of his friend. It is also indispensable to the right understanding of "In Memoriam" that we should see what

Tennyson had actually accomplished during the lifetime of Hallam. There can be no doubt that the judgment of his friend on these early productions was more acceptable and valuable to him than that of any less sympathetic reviewer.

Hitherto we have been examining the anonymous productions of a school-boy of eighteen, and the prize poem of a Cambridge undergraduate. On neither of these, notwithstanding the high praise which the "Athenæum" bestowed on the latter, could a poetical reputation be built.

The first volume of poems to which Alfred Tennyson affixed his name—a thin duodecimo of 154 pages—appeared with the following title:

"POEMS, CHIEFLY LYRICAL. By Alfred Tennyson. London: Effingham Wilson, Royal Exchange, Cornhill. 1830."[1]

The following is a list of the poems: the titles of those that have been suppressed are printed in italics:

[1] It had been originally intended that this volume should be a joint publication, containing the poems of Alfred Tennyson and Arthur Hallam—a memorial of friendship similar to the "Lyrical Ballads" of Wordsworth and Coleridge. This idea was abandoned at the suggestion of Hallam's father.

[1] "In the 'Supposed Confessions of a Second-rate Sensitive "Mind not in unity with itself,' there is an extraordinary "combination of deep reflection, metaphysical analysis, pic- "turesque description, dramatic transition, and strong emo- "tion. The author personates a timid sceptic, but who must "evidently always remain such, and yet be miserable in his "scepticism; whose early associations, and whose sympathies, "make religion a necessity to his heart; yet who has not lost "his pride in the prowess of his youthful infidelity; who is "tossed hither and thither on the conflicting currents of feeling "and doubt, without that vigorous intellectual decision which "alone could 'ride in the whirlwind and direct the storm,' "until at last he disappears with an exclamation which re- "mains on the ear like

'The bubbling cry
Of some strong swimmer in his agony.'

"Such topics are more in accordance with the spirit and intellect of the age than those about which poetry has been accustomed to be conversant; their adoption will effectually redeem it from the reproach of being frivolous and enervating; and of their affinity with the best pictorial qualities of poetry we have conclusive evidence in this very composition. The delineations of the trustful infant, the praying mother, the dying lamb, are as good as anything of the kind can be; while those of the supposed author's emotions as he gazes on 'Christians with happy countenances,' or stands by the Christian grave, or realizes again, with a mixture of self-admiration and self-reproach, the 'unsunned freshness of his strength,' when he 'went forth in quest of truth,' are of a higher order, and are more powerfully, though no less grace-fully finished."—*Westminster Review*, January, 1831.

"The 'Confessions of a Second-rate Sensitive Mind' are full of deep insight into human nature, and into those particular trials which are sure to beset men who think and feel for themselves at this epoch of social development. The title is perhaps ill chosen; not only has it an appearance of quaintness, which has no sufficient reason, but it seems to us incorrect. The mood pourtrayed in this poem, unless the admirable skill of delineation has deceived us, is rather the clouded season of a strong mind, than the habitual con-

" dition of one feeble and ' second rate.' "—ARTHUR HALLAM, August, 1831.

" It is such as Crashaw might have written in a momer " of scepticism, had he possessed vigour enough."—LEIGH HUNT, February, 1831.

[1] "Addressed to John Mitchell Kemble, a fellow-collegian of the author's, whose purpose of entering the Church was relinquished in favour of Anglo-Saxon researches and earned labours in the northern literature of the earliest ages."—*New York Democratic Review*, January, 1844, p. 65. Richard Monckton Milnes, now Lord Houghton, was also a

In January, 1831, a notice of this volume appeared in the "Westminster Review." After ten pages devoted to a minute criticism of the poems, it concludes thus:

fellow-collegian of Alfred Tennyson. He it was who managed the private theatricals in which Hallam and Kemble sometimes took a part, and at which the poet was doubtless present. On Friday, March 19, 1830, we find them performing "Much Ado about Nothing," with Monckton Milnes as *Beatrice*, Kemble as *Dogberry*, and Hallam as *Verges*.

Two other fellow-collegians at Trinity were William Henry Brookfield, whose recent death in 1874 evoked, as we shall see later on, a touching memorial sonnet from the poet; and the late Dean of Canterbury, Henry Alford, from whose published journal we make the following extracts, affording a pleasant glimpse of college life and early verse-writing:

"July 19, 1830. Tennyson says:

'To search the secret is beyond our lore,
And man must rest till God doth furnish more.'

"October 12, 1830. Looked over both the Tennysons' "poems at night: exquisite fellows. I know no two books "of poetry which have given me so much pure pleasure as "their works."

Later in the same October he writes: "Met Tennant, "Hallam, Merivale, and the three Tennysons at Alfred Tenny-"son's rooms. The latter read some very exquisite poetry of "his, entitled 'Anacaona' and 'The Hesperides.'"—*Life, Journals, and Letters of Henry Alford, D.D., late Dean of Canterbury, London*, 1873.

William Makepeace Thackeray was also a contemporary of Tennyson's at Trinity.

"That these poems will have a very rapid and ex-
"tensive popularity we do not anticipate. Their very
"originality will prevent their being generally appre-
"ciated for a time. But that time will come, we hope,
"to a not far distant end. They demonstrate the
"possession of powers, to the future direction of which
"we look with some anxiety. A genuine poet has
"deep responsibilities to his country and the world, to
"the present and future generations, to earth and
"heaven. He, of all men, should have distinct and
"worthy objects before him, and consecrate himself to
"their promotion. It is thus that he best consults the
"glory of his art, and his own lasting fame. Mr.
"Tennyson has a dangerous quality in that facility of
"impersonation on which we have remarked, and by
"which he enters so thoroughly into the most strange
"and wayward idiosyncrasies of other men. It must
"not degrade him into a poetical harlequin. He has
"higher work to do than that of disporting himself
"amongst 'mystics' and 'flowing philosophers.' He
"knows that 'the poet's mind is holy ground;' he
"knows that the poet's portion is to be

'Dower'd with the hate of hate, the scorn of scorn,
The love of love;'

"he has shown, in the lines from which we quote, his "own just conception of the grandeur of a poet's des- "tiny; and we look to him for its fulfilment. It is "not for such men to sink into mere verse-makers for "the amusement of themselves or others. They can "influence the associations of unnumbered minds; "they can command the sympathies of unnumbered "hearts; they can disseminate principles; they can "give those principles power over men's imaginations; "they can excite in a good cause the sustained en- "thusiasm that is sure to conquer; they can blast the "laurels of the tyrants, and hallow the memories of "the martyrs of patriotism; they can act with a force, "the extent of which it is difficult to estimate, upon "national feelings and character, and consequently "upon national happiness. *If our estimate of Mr.* "*Tennyson be correct, he too is a poet; and many years* "*hence may be read his juvenile description of that* "*character with the proud consciousness that it has* "*become the description and history of his own* "*work.*"[1]

Almost simultaneously with the publication of "Poems,

[1] "Westminster Review," No. 27, January, 1831, pp. 223, 224.

iiefly Lyrical," there appeared a small volume of oems by Charles Tennyson,[1] who had been associated ith his brother in the volume of 1827. This little ook contains a sonnet to Arthur Hallam,[2] and a Deicatory Sonnet "To my sister Mary."

These two volumes were reviewed together by Leigh Hunt in the "Tatler,"[3] where he entered into a somewhat lengthy disquisition on the respective merits of the two brothers, finally awarding the palm to Alfred.[4]

By a careful comparison of Charles Tennyson's little volume with the "Poems by Two Brothers," the reader who is fortunate enough to possess both will find much additional help in appropriating the pieces

[1] "Sonnets and Fugitive Pieces," by Charles Tennyson, Trin. Coll.—Cambridge: published by B. Bridges, Market Hill, 1830, pp. 83.

[2] Sonnet 45. To A. H. H.

[3] "The Tatler," Nos. 149–155, from Thursday, February 23, to Thursday, March 3, 1831.

[4] "There is a tiny volume of sonnets published by his "brother Charles between thirty and forty years ago, which "shows plainly that, however the poetical gift may have "come to its head in Alfred, he is not the only poet of the "family. In this volume—it was published, I think, when he "was still at college—there are some sonnets of rare and "excellent workmanship."—ARCHBISHOP TRENCH, *Afternoon Lectures on Literature and Art* (London, 1867), p. 163.

in the earlier work with some certainty to their resp tive authors. Charles Tennyson became vicar Grasby, in Lincolnshire, in 1835, about which tir n consequence of his succeeding, by the death of grandfather, to property which had come into t family through his grandmother, he assumed the na of Turner, under which he published in 1864 a sm volume of sonnets dedicated to the Poet Laureate.

Perhaps the most interesting criticism on the "Poe chiefly Lyrical," was that contributed by Arthur H lam, in August, 1831, to a short-lived periodical e titled "The Englishman's Magazine." Under t thin disguise of the editorial "we," it is easy to reco nize the warmth and enthusiasm of a dear friend. T article is entitled, "On Some of the Characteristics Modern Poetry, and on the Lyrical Poems of Alfi Tennyson."[1] The latter portion of it, devoted to analysis and criticism of some of the principal piec has unfortunately not been reprinted in Hallar Remains.[2]

[1] "The Englishman's Magazine" (London: Edward Mox 64, New Bond Street, 1831), pp. 616–628.

[2] "Remains in Verse and Prose of Arthur Henry Hallar Printed by W. Nicol, 51, Pall Mall, MDCCCXXXIV., pp. 365. One hundred copies printed. New edition, privat

Hitherto the young poet's critics had been friendly, ay, almost reverential in their tone; but in May, 1832, came a review from Professor Wilson—the Christopher North of "Blackwood's Magazine"—treating the young poet and his worshippers in a very off-hand manner: speaking of the former with mingled praise and blame, and overwhelming the latter with ridicule.[1] This review contains copious extracts from

printed, 1853. Third edition (published) with portrait, London, 1863, pp. lx. 305.

[1] "'The Englishman's Magazine' ought not to have died; "for it threatened to be a very pleasant periodical. An essay "'On the Genius of Alfred Tennyson' sent it to the grave. "The superhuman—nay, supernatural—pomposity of that "one paper incapacitated the whole work for living one day "longer in this unceremonious world. The solemnity with "which the critic approached the object of his adoration, and "the sanctity with which he laid his offerings on the shrine, "were too much for our irreligious age. The 'Essay on the "Genius of Alfred Tennyson' awoke a general guffaw, and "it expired in convulsions. Yet the essay was exceedingly "well written, as well as if it had been 'On the Genius of "Sir Isaac Newton.' Therein lay the mistake. Sir Isaac "discovered the law of gravitation; Alfred had but written "some pretty verses, and mankind were not prepared to set "him among the stars. But that he has genius is proved by "his being at this moment alive; for had he not, he must "have breathed his last under that critique. The spirit of "life must indeed be strong within him; for he has outlived

the suppressed poems, and is notable as having called forth the lines, "To Christopher North," printed a few months afterwards in Alfred Tennyson's second volume.

Here is the proper place for mentioning some half-dozen pieces contributed about this time to various miscellanies by Alfred Tennyson, and for some unaccountable reason not reprinted in his second volume, to which I shall come presently. First, there are three poems printed in an annual entitled "The Gem" for 1831.[1] The first of these is entitled "No More":

> "Oh sad *No More!* oh sweet *No More!*
> Oh strange *No More!*"

in which may, I think, be traced the germ of Violet's "mournful song" in "The Princess," with the refrain:

> "So sad, so strange, the days that are no more."

The second piece is entitled "Anacreontics." It will

"a narcotic dose administered to him by a crazy charlatan in "the 'Westminster,' and after that he may sleep in safety "with a pan of charcoal."—*Blackwood's Magazine* (May, 1832).

[1] "The Literary Gazette," which reviewed this little book in November, 1830, could find nothing better to say of Mr. Tennyson's contributions than that they were 'silly sooth.'"

have been noticed by the attentive reader that there are some stanzas with a similar title in the "Poems by Two Brothers."[1]

The third piece, "A Fragment," in blank verse, and much in the style of "Timbuctoo," has been already referred to in our first chapter.

There is a sonnet by Alfred Tennyson in the same number of "The Englishman's Magazine," which contains Arthur Hallam's review of the "Poems, chiefly Lyrical." The opening lines,

> "Check every outflash, every ruder sally
> Of thought and speech; speak low, and *give up wholly*
> *Thy spirit to mild-minded Melancholy*,"

are partly reproduced in the "Choric Song of the Lotos-Eaters":

> "To lend our hearts and spirits wholly
> To the influence of mild-minded Melancholy."

Another sonnet commencing,

> 'There are three things which fill my heart with ighs,"

[1] "Anacreontic, p. 195.

will be found in "The Yorkshire Literary Annu for 1832; and a third, commencing,

"Me my own Fate to lasting sorrow doometh,"

in "Friendship's Offering" for the same year.

In the winter of 1832 Alfred Tennyson publishe second volume of Poems,[1] of which the contents are follows (the titles of the suppressed pieces are prin in italics):

[1] "Poems by Alfred Tennyson" (London: Edward Mox 64, New Bond Street, MDCCCXXXIII.), pp. 163.

[2] The first two stanzas only of this poem were reproduc in the volume of Selections in 1865.

[1] Some lines of this poem were quoted by Arthur Helps (who was at Cambridge shortly after Tennyson left it), in his earliest book, "Thoughts in the Cloister and the Crowd" (1835).

[2] Two very remarkable lines in "The Palace of Art,"

> "God, before whom ever lie bare
> The abysmal deeps of Personality,"

were borrowed from an essay by Arthur Hallam, entitled "Theodicæa Novissima": "I believe that Redemption is "universal in so far as it left no obstacle between man and "God, but man's own will: that indeed is in the power of "God's election, *with whom alone rest the abysmal secrets of "personality.*"—*Remains of Arthur Hallam* (ed. 1834), p. 363.

[3] This poem seems to have obtained some degree of popularity before the name of Tennyson was known to the general public. It is printed entire in a selection of "Poems principally designed for the Use of Schools and Young Persons. Chelmsford, 1836."

[4] Probably suppressed from its bearing too close a resem-

blance to the verses which Orlando hung up to a tree in forest of Arden:

> "Her worth being mounted on the wind
> Through all the world bears Rosalind," &c.;

of which Touchstone says: "I'll rhyme you so, eight y
"together; dinners, and suppers, and sleeping hours
"cepted. This is the very false gallop of verses."—*As Like It* (act iii. sc. 2).

[1] "The volume ends with a sweet and melancholy add
"to James Spedding on the death of his brother. This
"tleman, who was Lord Ashburton's private secretary du

This second volume was reviewed in a strain of ironical praise in the "Quarterly Review," July, 1833.[1]

"his late embassy to this country, was one of Alfred Tenny-
"son's college mates, and except by death Tennyson has lost
"none of his early friends. This poem closes, with infinite
"propriety, this series of beautiful writings. It is like the
"prelude to the solemn harmonies that follow, the sublimest
"parts of which have been stricken from the soul of the poet
"by the hand of the Angel of Death, who, in bearing from
"this earth one of the purest spirits and brightest intelli-
"gences that ever visited it, deprived Tennyson of a friend
"who was to have become his brother. Of this most admirable
"youth, the eldest son of the historian Hallam, it is perhaps
"departing from our prescribed limits to speak; yet, as his
"memory has been the sacred muse of our poet since the
"intercourse of the living with the living has become to them
"the more intimate spiritual intercourse of the living with
"the dead, it may be pardoned if we here offer this tribute of
"homage to virtue and genius, which, united in a most un-
"common degree with all the loveliest graces of youth,
"seemed almost to account for the early departure of such a
"being to a higher sphere of existence. His going hence, in-
"deed, was cause of infinite grief, but his abiding here would
"have been a greater cause of wonder. To the solemn and
"tender spirit-union which still subsists between Tennyson
"and this his brother we attribute the inspiration whence
"emanates the sublime poetry and philosophy of 'Locksley
"Hall' and 'The Two Voices.'"—*New York Democratic Review* (January, 1844, p. 76).

[1] Vol. xlix. pp. 81–96.

But encouragement and sound advice from a high quarter were not wanting. On the 24th of April, 1833, Samuel Taylor Coleridge thus expressed himself:

"I have not read through all Mr. Tennyson's "poems, which have been sent to me, but I think "there are some things of a good deal of beauty in that "I have seen. The misfortune is, that he has begun "to write verses without very well understanding what "metre is. Even if you write in a known and ap- "proved metre, the odds are, if you are not a metrist "yourself, that you will not write harmonious verses; "but to deal in new metres without considering what "metre means and requires, is preposterous. What "I would, with many wishes of success, prescribe to "Tennyson—indeed without it he can never be a poet "in art—is to write for the next two or three years "in none but one or two well-known and strictly- "defined metres; such as the heroic couplet, the "octave stanza, or the octosyllabic measure of the "*Allegro* and *Penseroso*. He would probably thus "get imbued with a sensation, if not a sense of "metre without knowing it, just as Eton boys get "to write such good Latin verses by conning Ovid

and Tibullus. As it is I can scarcely scan his verses." [1]

To the poems included under this heading may be added some half-dozen printed for the first time in the re-issue of 1842: "Lady Clara Vere de Vere;" the *Conclusion* of "The May Queen;" "The Blackbird;" "You ask me why, though ill at ease;" "Of old sat Freedom on the heights;" "Love thou thy land;" and "The Goose;" which, with one exception, were written in 1833,[2] and all of which were probably seen by Arthur Hallam. I am inclined to think that "The Two Voices," as it is dated 1833, was also written before his death in that year.

We have already had occasion to allude to Richard Monckton Milnes as a co-temporary fellow-collegian of Hallam and Tennyson. A few months after Arthur Hallam's death, Milnes published a small volume of poems in the dedication of which "To Henry Hallam, Esq.," we find the following tribute to Arthur's memory: "If I have ever entertained plea-

[1] "Specimens of the Table-Talk of the late Samuel Taylor Coleridge" (1835), vol. ii. pp. 164, 165.

[2] See Tennyson's note in the volume of collected "Poems." It may be found in all the editions from 1842 downwards.

" surable anticipations connected with the publication " of any production of my mind, they have owed not a " little to the thought that I should thus be enabled to " give, in my humble way, an open testimony to the " affectionate admiration with which I regarded one " whom I loved with the truth of early friendship, " and you with a parent's passion. It has pleased " that high Will, to which we must submit everything, " even our loves, to take him away, in whom the world " has lost so much, and they who knew him so much " more. We are deprived, not only of a beloved " friend, of a delightful companion, but of a most wise " and influential counsellor in all the serious concerns " of existence, of an incomparable critic in all our " literary efforts, and of the example of one who was " as much before us in everything else, as he is now " in the way of life.

" I hold his kind words and earnest admonitions in " the best part of my heart, I have his noble and " tender letters by my side, and I feel secure from any " charge of presumption in thus addressing you, under " the shield of his sacred memory."[1] This is dated "London, Nov. 1833."

[1] "Memorials of a Tour in some parts of Greece: chiefly

This little volume of Milnes's has, however, a still greater interest in connexion with Tennyson. For, besides a quotation from Charles Tennyson's sonnets in the Preface, and another from "The Lotos-Eaters" in the introduction to "Ithaca" (p. 28), there is, at page 50, the following extract from a poem never published:

> "To me . . .
> Push'd from his chair of regal heritage
> The Present is the vassal of the Past."
>
> ALFRED TENNYSON.

The poem from which these lines are taken is entitled "The Lover's Tale." It was printed in 1833, but withdrawn before publication, and apparently only a few copies were given away among the writer's personal friends. "Shortly after the publication of his second "volume," says Mr. Powell, "Alfred Tennyson "printed a poem called 'The Lover's Tale:' this, how- "ever, he suppressed, contenting himself with giving "a few copies away. It is," he adds, "decidedly un- "worthy his reputation."[1] Respecting the justice of

Poetical," by Richard Monckton Milnes (London: Edward Moxon, Dover Street, MDCCCXXXIV.), pp. 167.

[1] "The Living Authors of England," by Thomas Powell

this rather summary verdict our readers shall have some opportunity of judging for themselves.

"The Lover's Tale" extends to sixty pages, divided into two parts, and is entirely in blank verse. It was written apparently in 1828, though not printed till five years later; but it doubtless received many after-touches and corrections during the interval. It must have been well known to Arthur Hallam, the period of whose friendship with Tennyson embraced precisely the years between the composition and the printing of it.

The whole poem is a monologue, and the lover is himself the speaker. He narrates the sad and tragical history of his past life to some of his dearest friends. The argument cannot better be set forth than in the poet's own words as they stand in the little prose introduction to "The Golden Supper," [1] which is a sequel to "The Lover's Tale." Even the names are the same, or almost the same; Lionel is the successful

(New York, 1849), p. 41. The writer in the "Fortnightly Review" (October, 1865, p. 393) makes a passing allusion to this poem, and says that only a few copies were issued; but he appears never to have seen it, and indeed to be unacquainted with its correct title.

[1] See "The Holy Grail and other Poems" (1869).

rival, but the Cadrilla of the earlier poem is changed to Camilla in the later for the sake of euphony. The "Lover's Bay," and "the house among the pines" are described in both poems, and the dark eyes of the heroine —"Oh! such dark eyes"—are mentioned in "The Golden Supper" in the same identical terms as in the poem to which it forms a sequel.

It is singular that "The Lover's Tale" contains a line which had been already used in the prize poem of "Timbuctoo":

> "Henceforth my name has been
> A hallow'd memory like the names of old,
> *A center'd, glory-circled memory.*"

We might quote many passages of great beauty from "The Lover's Tale;" we must, however, content ourselves with two very short quotations.[1] We select the following to begin with, on account of the fine simile of the camel. It opens with the lines quoted by Milnes:

> "To me alone,
> Push'd from his chair of regal heritage,
> The Present is the vassal of the Past:

[1] The whole poem contains about eleven hundred lines.

So that, in that I have lived, do I live,
And cannot die, and am, in having been,
A portion of the pleasant yesterday,
Thrust forward on to-day and out of place;
A body journeying onward, sick with toil,
The lithe limbs bow'd as with a heavy weight,
And all the senses weaken'd in all, save that
Which long ago they had glean'd and garner'd
Into the granaries of memory.

* * * * *

Even as the all-enduring camel, driven
Far from the diamond fountain by the palms,
Toils onward thro' the middle moonlit nights
Shadow'd and crimson'd with the drifting dust,
Or when the white heats of the blinding noons
Beat from the concave sand; yet in him keeps
A draught of that sweet fountain that he loves
To stay his feet from falling, and his spirit
From bitterness of death."

We reluctantly close our scanty extracts with an fine simile:

"There be some hearts so airy-fashioned,
That in the death of Love, if e'er they loved,

On that sharp ridge of utmost doom ride highly
Above the perilous seas of Change and Chance;
Nay, more, hold out the lights of cheerfulness;
As the tall ship, that many a dreary year
Knit to some dismal sandbank far at sea,
All thro' the livelong hours of utter dark,
Showers slanting light upon the dolorous wave."

With all the blemishes arising from immaturity, "The Lover's Tale" is a work of indubitable genius and promise. In its wealth and exuberance of imagery, in the intensity of the speaker's emotion, as well as in those defects of which the author seems at a very early age to have become sensible, it reminds us forcibly of Robert Browning's first poem, "Pauline, a Fragment of a Confession," a blank-verse poem of about similar length, written at about the same age, and published, by a curious coincidence, in the same year.

In the copy of Tennyson's "Poems, chiefly Lyrical" (1830), in the Dyce Collection at the South Kensington Museum, is written on the title, "Robert Southey, 27 July, 1830, Keswick, from James Spedding."

In the copy of Tennyson's "Poems," 1833, in the

same collection, the following lines are written in pencil on the fly-leaf:

"Therefore your halls, your ancient colleges,
Your portals statued with old kings and queens,
Your bridges and your busted libraries,
War-lighted chapels and rich carved screens,
Your doctors and your proctors and your deans,
Shall not avail you when the day-beam sports
New-risen o'er awaken'd Albion—no,
Nor yet your solemn organ-pipes that blow
Melodious thunders through your vacant courts
At morn and even; for your manner sorts
Not with this age, nor with the thoughts that . . .[1]
Because the lips of little children preach
Against you—ye that did profess to teach
And have taught nothing, feeding not the soul."

[1] This word is illegible.

IN MEMORIAM AND SHAKESPEARE'S SONNETS.

"Yet turn thee to the doubtful shore,
Where thy first form was made a man;
I loved thee, Spirit, and love, nor can
The soul of Shakespeare love thee more."

CHAPTER IV.

IN MEMORIAM AND SHAKESPEARE'S SONNETS.

It is a remarkable fact that throughout the poems of Tennyson, Shakespeare is mentioned no fewer than six times.[1] First, he is placed among the "choice paintings of wise men" in "The Palace of Art," as—

"Shakespeare bland and mild."

Second, his epitaph is quoted as a motto to those stanzas, full of burning indignation, on the poet's fate, in which occur the lines—

[1] Not counting the quotation from "Measure for Measure," prefixed to the poem of "Mariana," in the volume of 1830. Arthur Hallam speaks of this poem as "last, but, oh, not "least—we swear by the memory of Shakespeare, to whom a "monument of observant love has here been raised by sim- "ply expanding all the latent meanings and beauties con- "tained in one stray thought of his genius."—*Englishman's Magazine, ubi suprà.*

"He gave the people of his best:
His worst he kept: his best he gave:
My Shakespeare's curse on clown and knave [1]
Who will not let his ashes rest."

Third, in the opening stanza of the lines entitled "The New Timon and the Poets"—

"We know him out of Shakespeare's art,
And those fine curses that he spoke,
The old Timon, with his noble heart,
That strongly loathing, greatly broke."

Fourth, in the Prologue to "The Princess"—

"This were a medley! we should have him back
Who told the Winter's Tale to do it for us."

Fifth, in the Sonnet addressed to Macready on his retirement from the stage in 1851:

"Farewell, Macready; moral, grave, sublime.
Our Shakespeare's bland and universal eye
Dwells, pleased, thro' twice a hundred years, on thee."

And sixth and last Shakespeare is mentioned in the

[1] This third line, however, originally stood thus:
"*My curse upon* the clown and knave."

anza of "In Memoriam"[1] quoted above, which ads me to the subject of the present paper.

"In Memoriam" has often been compared with hakespeare's Sonnets and with "Lycidas;" but the nes that stand at the head of this paper always seemed o me to point to a closer relation with Shakespeare than nas yet been noticed. The transcendent love for a beautiful soul, "passing the love of women," of which the soul of Shakespeare was capable, is hinted at, and the poet declares that even this love cannot surpass his for his friend. The allusion appeared to indicate a deep and probably recent study of the Sonnets of Shakespeare.

On examining these poems anew, which I did with great minuteness and attention, I found my supposition fully corroborated. I discovered a large number of coincidences of idea and even of expression not exactly to be called imitations, and still less plagiarisms, in the later, but which seemed to me to prove that his mind was at the time so imbued with the spirit of the elder poet as to render some unconscious echoes almost unavoidable.

The most important of these parallel passages I will

[1] LXI. 3.

now proceed to lay before the reader, leaving him to verify them and to draw his own conclusions on the matter.

SHAKESPEARE.

"Only herald to the gaudy spring."

Sonnet 1.

"Who will believe my verse in time to come,
If it were fill'd with your most high deserts?
Though yet, heaven knows, it is but as a tomb
Which hides your life and shows not half your parts.
If I could write the beauty of your eyes
And in fresh numbers number all your graces,
The age to come would say 'This poet lies;
Such heavenly touches ne'er touch'd earthly faces.'
So should my papers yellow'd with their age
Be scorn'd like old men of less truth than tongue,
And your true rights be term'd a poet's rage
And stretched metre of an antique song:"

Sonnet 17.

TENNYSON.

"The herald melodies of spring."

In Memoriam, XXXVIII. 2.

Compare this Sonnet with "In Memoriam" LXXV.-LXXVII.

SHAKESPEARE.

"—When in thee time's furrows I behold
Then look I death my days should expiate."

Sonnet 22.

"Lord of my love, to whom in vassalage
Thy merit hath my duty strongly knit
To thee I send this written embassage,
To witness duty, not to show my wit."

Sonnet 26.

"Many a holy and obsequious tear
Hath dear religious love stol'n from mine eye
As interest of the dead," &c.

Sonnet 31.

TENNYSON.

" And all the train of bounteous hours
Conduct by paths of growing powers
To reverence and the silver hair;

Till slowly worn her earthly robe,
Her lavish mission richly wrought,
Leaving great legacies of thought,
Thy spirit should fail from off the globe;

What time mine own might also flee,
As link'd with thine in love and fate."

In Memoriam, LXXXIV. 8-10.

" Her care is not to part and prove;
She takes, when harsher moods remit,
What slender shade of doubt may flit,
And makes it vassal unto love."

In Memoriam, XLVIII. 2.

" The far-off *interest of tears.*"

In Memoriam, I. 2.

SHAKESPEARE.

"And from the forlorn world his visage hide
Stealing unseen to west with this disgrace."

Sonnet 33

"Let this sad interim like the ocean be
Which parts the shore, where two contracted new
Come daily to the banks, that when they see
Return of love, more bless'd may be the view;
Or call it winter, which being full of care,
Makes summer's welcome thrice more wish'd, m
rare."

Sonnet 56.

"—Five hundred courses of the sun."

Sonnet 59.

"Is it thy spirit that thou send'st from thee
So far from home into my deeds to pry,
To find out shames and idle hours in me."

Sonnet 61.

TENNYSON.

"'Touch thy dull goal of joyless gray,
And hide thy shame beneath the ground."

In Memoriam, LXXII. 7.

"That out of distance might ensue
Desire of nearness doubly sweet;
And unto meeting when we meet,
Delight a hundredfold accrue."

In Memoriam, CXVII. 2.

—"All the courses of the suns."

In Memoriam, CXVII. 3.

"Shall he for whose applause I strove,
I had such reverence for his blame,
See with clear eye some hidden shame
And I be lessen'd in his love?"

In Memoriam, LI. 2.

SHAKESPEARE.

"When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main," &c.

Sonnet 64.

"No longer mourn for me when I am dead,
Than you shall hear the surly, sullen bell
Give warning to the world that I am fled."

Sonnet 71.

"Unless you would devise some virtuous lie,
To do more for me than mine own desert,
And hang more praise upon deceased I
Than niggard truth would willingly impart.
O lest your true love may seem false in this,
That you for love speak well of me untrue."

Sonnet 72.

"Which eyes not yet created shall o'erread."

Sonnet 81.

TENNYSON.

"There rolls the deep where grew the tree.
O earth, what changes hast thou seen!
There where the long street roars, hath been
The stillness of the central sea."

In Memoriam, CXXIII. 1.

"Yet in these ears, till hearing dies,
One set slow bell will seem to toll
The passing of the sweetest soul
That ever look'd with human eyes."

In Memoriam, LVII. 3.

"Love but play'd with gracious lies,
Because he felt so fix'd in truth."

In Memoriam, CXXV. 2.

"Which shall be read
By village eyes as yet unborn."

In Memoriam (CONCLUSION).

SHAKESPEARE.

"Farewell! thou art too dear for my possessing,
And like enough thou know'st thy estimate:
The charter of thy worth gives thee releasing;
My bonds in thee are all determinate.
For how do I hold thee but by thy granting?
And for that riches where is my deserving?
The cause of this fair gift in me is wanting,
And so my patent back again is swerving.
Thyself thou gavest, thy own worth then not knowing,
Or me, to whom thou gavest it, else mistaking;
So thy great gift, upon misprision growing,
Comes home again, on better judgment making.
Thus have I had thee, as a dream doth flatter,
In sleep a king, but waking no such matter."

Sonnet 87.

"There can live no hatred in thine eye,
Therefore in that I cannot know thy change;
In many's looks the false heart's history
Is writ, in moods and frowns and wrinkles strange:

TENNYSON.

Compare this 87th Sonnet with "In Memoriam," LXII.[1]

"The churl in spirit, howe'er he veil
His want in forms for fashion's sake,

[1] It is remarkable that this section immediately follows the stanza quoted at the head of this chapter.

SHAKESPEARE.

But heaven in thy creation did decree
That in thy face sweet love should ever dwell."

Sonnet 93.

"I love not less tho' less the show appear."

Sonnet 102.

"Three winters cold
Have from the forests shook three summers' pride,
Three beauteous springs to yellow autumn turn'd
In process of the seasons have I seen,
Three April perfumes in three hot Junes burn'd
Since first I saw you," &c.

Sonnet 104.

TENNYSON.

Will let his coltish nature break
At seasons thro' the gilded pale:

* * * *

"Nor ever narrowness or spite,
Or villain fancy fleeting by,
Drew in the expression of an eye
Where God and Nature met in light."

In Memoriam, CXI. 2, 5.

"I do not therefore love thee less."

In Memoriam, CXXX. 2.

"The path by which we twain did go,
Which led by tracts that pleased us well,
Thro' four sweet years arose and fell,
From flower to flower, from snow to snow.
"And we with singing cheer'd the way,
And, crown'd with all the season lent,
From April on to April went,
And glad at heart from May to May."

In Memoriam, XXII. 1, 2.

SHAKESPEARE.

" In the blazon of sweet beauty's best,
Of hand, of foot, of lip, of eye, of brow."

Sonnet 106.

" No, Time, thou shalt not boast that I do change,
Thy registers and thee I both defy."

Sonnet 123.

" Sensual feast."—

Sonnet 141.

" Two loves I have of comfort and despair,
Which like two spirits do suggest me still."

Sonnet 144.

TENNYSON.

"Sweet human hand and lips and eye."

In Memoriam, CXXIX. 2.

"Defying change
To test his worth."

In Memoriam, XCV. 7.

"The reeling Faun, the sensual feast."

In Memoriam, CXVIII. 7.

"Two spirits of a diverse love
Contend for loving masterdom."

In Memoriam, CII. 2.

And yet the resemblance lies more in the whole tenour and spirit of the poems than in any particular passages, and I recommend the reader to consider those I have here brought together with the two books open before him, and see if he cannot trace out other points of similarity for himself.

IN MEMORIAM.

Readings of the First Edition (1850).[1]

II. 4.

"And gazing on *the*[2] sullen tree."

III. 3.

"With all *her* music in her tone."

XV. 1.

"To night the winds *began* to rise."

XXI. 7.

"And *unto one* her note is gay,
For now her little ones have ranged;

[1] "In Memoriam." London: Edward Moxon, 1850. The Introductory Stanzas are dated 1849. After which comes the following inscription: "In Memoriam A. H. H., Obiit MDCCCXXXIII."

[2] Probably a misprint. It is corrected in the second edition.

And *unto one* her note is changed,
Because her brood is stol'n away."

XXIV. 3.

"*Hath stretch'd my former joy* so great?"

XXVI. 4.

"*So* might I find, ere yet the morn
Breaks hither over Indian seas,
That Shadow waiting with the keys,
To *cloak* me from my proper scorn."

XXXVII. 3.

"I am not worthy *but* to speak"

ib. 5.

"(And dear *as sacramental* wine"

The Section which now stands as XXXIX. ("Old warder of these buried bones") was added in the pocket-volume edition.

XLIII. 3.

"*But* that still garden of the souls"

ib. 4.

"And love *would* last as pure and whole"

LIII. 2.

"And dare we to this *doctrine* give,
That had the wild oat not been sown,
The soil, left barren, *had not* grown," &c.

The Section which now stands as LIX. ("O Sorrow, wilt thou live with me?") was added in the fourth edition, 1851.

LXII. 1.

"*So* be my love an idle tale,"

LXVII. 4.

"And in the *chancel* like a ghost."

LXXI. 2.

"*So* bring an opiate *treble* strong,
Drug down the blindfold sense of wrong
That *thus* my pleasure *might* be whole;"

LXXII. 4.

"*From hill to hill,* yet look'd the same"

LXXVIII. 4.

"No single tear, no *type* of pain"

LXXXVIII. 2.

"Thy spirits in the *dusking* leaf"

LXXXIX. 3.

"And *dusky* purlieus of the law."

C. 1.

"*I wake, I rise:* from end to end"

CX. 2.

"To flicker with his *treble* tongue."

CXI. 1.

"To *who may grasp* a golden ball,"

ib. 4.

"*So wore his outward best,* and join'd"

CXIII. 3.

"A life *in* civic action warm."

ib. 5.

"With *many* shocks that come and go,"

CXIV. 7.

"And knowledge, but *from hour to* hour."

CXVI. 3.

"*The dear, dear voice that I* have known,
Will speak to me of me and mine:"

CXVIII. 5.

"*And,* crown'd with attributes of woe,"

CXXII. 1.

"And *strove* to burst the folded gloom,"

CXXIV. 6.

"And what I *seem* beheld again,"

CXXVI. 3.

"*That* moves about from place to place,
And whispers to the *vast* of space
Among the worlds, that all is well."

CXXVII. 3.

"But *woe to* him that wears a crown,"

ib. 4.

"And the *vast* Æon sinks in blood."

CXXVIII. 5.

"To make old *baseness*[1] picturesque,"

[1] This is presumably a misprint, and is corrected in the second edition to "bareness."

CHAPTER V.

TEN YEARS' SILENCE AND ITS RESULTS.

Two different causes may account for our Poet's silence during the next ten years (1833-1842);[1] his over-

[1] A silence not, however, altogether unbroken. In 1837 the poem of "St. Agnes" appeared in the "Keepsake," and in the same year Tennyson contributed some stanzas to "The Tribute; a Collection of Miscellaneous Unpublished Poems, by Various Authors, Edited by Lord Northampton." This volume elicited the first notice of Tennyson from the "Edinburgh Review," which had till then been silent respecting him. "We do not profess," says the reviewer, "perfectly to understand the somewhat mysterious contri- "bution of Mr. Alfred Tennyson, entitled 'Stanzas;' but "amidst some quaintness, and some occasional absurdities of "expression, it is not difficult to detect the hand of a true "poet—such as the author of 'Mariana' and the 'Lines on "the Arabian Nights' undoubtedly is—in those stanzas "which describe the appearance of a visionary form, by "which the writer is supposed to be haunted amidst the "streets of a crowded city."—ED. REV. October, 1837, p. 108. These stanzas, beginning "O that 'twere possible," were

whelming grief for the loss of his friend, and the desire to perfect himself in his art.

A record of this ten years' apprenticeship to the Muses would be deeply interesting, could we get it; but we must not pry too closely into the private history of a poet:

> "No public life was his on earth,
> No blazon'd statesman he, nor king."

At any rate he has been profiting by the admonitions of reviewers, friendly or inimical, and is pruning, clipping, cutting, and clearing his garden of weeds and noxious excrescences. That is to say, he is ruthlessly

eighteen years afterwards incorporated into the poem of "Maud;" "recovered," says George Brimley, "from the "pages of a long-forgotten miscellany, and set as a jewel "amid jewels." Mr. Swinburne has more recently spoken of them as "the poem of deepest charm and fullest delight of "pathos and melody ever written even by Mr. Tennyson; "since recast into new form and refreshed with new beauty "to fit it for reappearance among the crowning passages of "'Maud.'"—*Academy*, January 29, 1876.

"The Tribute" also contains two short pieces by Charles (then the Rev. Charles) Tennyson, "To a Lady" and "Sonnet on some Humming Birds." The literary association of the two brothers was renewed at a more recent period, when they both became contributors to "Macmillan's Magazine."

drawing his pen through one poem, and revising another, till it is scarcely recognizable as the juvenile production from which it sprung.

All this while, too, section after section of "In Memoriam" is being painfully and slowly elaborated; and at last comes out of the furnace, like the refiner's silver, seven times purified. The world, however, did not see it until 1850.

But at length, in 1842, after many and repeated calls for a new edition of the former volumes, which had long been out of print,[1] appeared:

[1] "One of the severest tests by which a poet can try the true "worth of his book, is to let it continue for two or three years "out of print. The first flush of popularity cannot be trusted. "Admiration is contagious, and means often little more than "sympathy with the general feeling—the pleasure of being "in the fashion. A book which is praised in all the reviews "thousands will not only buy, but be delighted with; and "thus a judicious publisher may contrive, by keeping it "cleverly in people's way, to preserve for years a popularity "which is merely accidental and ephemeral. But if this be "all, the interest in it will cease as soon as it becomes difficult "to procure. Let a man ask for it two or three times with-"out getting it, he will take to something else; and his "curiosity, unless founded on something more substantial "than a wish to see what others are looking at, and a dis-"position to be pleased with what others praise, will die "away. If, on the other hand, a new edition be perseve-

"Poems by Alfred Tennyson. In Two Volumes. London: Edward Moxon, Dover Street. MDCCCXLII."

The first volume contained two divisions, 1. A selection from the volume of 1830 (many of the poems

ringly demanded, and when it comes, be eagerly bought, we may safely conclude that the work has something in it of abiding interest and permanent value; for then we know that many people have been so pleased or so edified by the reading that they cannot be content without the possession. To this severe test, the author of the unpretending volumes before us has submitted an infant and what seemed to many a baseless and precarious reputation; and so well has it stood the test—for we understand that preparations are already making for another edition—as to give him an undeniable claim to the respectful attention of all critics.

"The book must not be treated as one collection of poems, but as three separate ones, belonging to three different periods in the development of his mind, and to be judged accordingly. Mr. Tennyson's first book was published in 1830, when he was at college. His second followed in 1832. Their reception, though far from triumphant, was not inauspicious; for while they gained him many warm admirers, they were treated even by those critics whose admiration, like their charity, begins and ends at home, as sufficiently notable to be worth some not unelaborate ridicule. The admiration and the ridicule served alike to bring them into notice, and they have both been for some years out of print."—*Edinburgh Review*, April, 1843, pp. 73–374.

untouched, and none having received more than a few verbal alterations); 2. Some dozen poems, from the volume of 1832, almost entirely rewritten,[1] together with six or seven new pieces,[2] written, with one exception, in 1833.

The second volume contained poems entirely new, with the exception of "The Sleeping Beauty," a portion of "The Day-Dream," originally published in the volume of 1830, and the poem of "St. Agnes," which, as we have already seen, was originally printed in 1837. We propose to examine the contents,

[1] "The Dream of Fair Women," considerably altered in this edition, was again retouched in the editions of 1845 and 1853.

[2] Two of these pieces, "Lady Clara Vere de Vere" and "The Blackbird," have received slight alterations in subsequent editions. In the former poem (st. 7) we had originally "The gardener Adam" instead of "The grand old gardener," and in "The Blackbird":

> "*I better brook the drawling stares,*
> Now thy flute-notes are changed to coarse—
> *Not hearing thee* at all, or hoarse
> As when a hawker hawks his wares."

And there is a curious but unimportant alteration in another stanza of the same poem.

taking each poem separately, and noting some of the changes made in subsequent editions.

"The Epic":

"'You know,' said Frank, 'he flung
His epic of King Arthur in the fire!'"

1842-1846.

"'Why should any man
Remodel models rather than the life?
And these twelve books of mine (to speak the truth)
Were faint Homeric echoes,'" &c.

1842-1843.

"Morte d'Arthur," l. 56:

"For all the haft twinkled with diamond *studs*."

1842-1853.

"Then went Sir Bedivere the second time,
Across the ridge and paced beside the mere,
Counting the dewy pebbles, fix'd in thought."

The italicised line was added in the eighth edition (1853).

The whole of this poem has now been incorporated into the last of the "Idyls of the King," entitled

"The Passing of Arthur;" but it is, notwithstanding still retained in its former position among the poems of 1842, probably for the sake of preserving the fine Introduction and Epilogue, which would be out of place in its new setting.

The "Morte d'Arthur" would seem to have been written as early as 1837. "Yesterday," writes Landor (under date 9th December, 1837), "a Mr. Moreton, a "young man of rare judgment, read to me a manu- "script by Mr. Tennyson, very different in style from "his printed poems. The subject is the death of "Arthur. It is more Homeric than any poem of our "time, and rivals some of the noblest parts of the "Odyssea."[1]

"The Gardener's Daughter":

"The silver fragments of a broken voice
Made me most happy, *lisping* 'I am thine.'"

1842-1850.

"Dora." The following Note was appended to the editions of 1842 and 1843:

"The Idyl of 'Dora' was partly suggested by one

[1] Forster's "Life of Landor," ii. 323.

of Miss Mitford's pastorals; and the ballad of 'Lady Clare' by the novel of 'Inheritance.'"[1]

The story by Miss Mitford thus alluded to is that "Dora Cresswell" in "Our Village." (See a letter on this subject printed in the "Athenæum," Sept. 1, 1866.) A comparison of this tale with Tennyson's poem will be found very interesting. The poem itself remains unaltered, as it stood in the first edition.

"Audley Court." The line,

"A rolling stone of here and everywhere,"

was added in the edition of 1855.

"Walking to the Mail." This poem originally opened thus:

"*John.* I'm glad I walk'd. How fresh the country looks!
Is yonder planting where this byway joins
The turnpike?

James. Yes.

John. And when does this come by?

[1] "The Inheritance." By the author of "Marriage." Edinburgh: William Blackwood. 3 vols. 1824. The heroine of this novel is a Miss St. Clair.

James. The mail? at one o'clock.

John. What is it now?

James. A quarter to.

John. Whose house is that I see
Beyond the watermills?

James. Sir Edward Head's:
But he's abroad: the place is to be sold."

1842.

"*John.* What's that?

James. You saw the man but yesterday:
He pick'd the pebble from your horse's foot.
His house was haunted by a jolly ghost
That rummaged like a rat. No servant stay'd."

1842-1851.

"But there was law for *us*
We paid in person, *scored upon the part*
Which cherubs want." 1842.

"St. Simeon Stylites." Unaltered.

"The Talking Oak." One unimportant verbal alteration.

"Love and Duty":

"Should my shadow cross thy thoughts

Too sadly for their peace, *so put it back*
For calmer hours in memory's darkest hold,
If unforgotten! should it cross thy dreams
So might it come like one that looks content"

1842-1850.

"Ulysses." Unaltered.

A line of this poem was quoted by Thomas Carlyle, in "Past and Present" (1843), p. 49, from which we may conclude that the first edition of these Poems had fallen into his hands, and been read by him.

The poem of "Ulysses" is founded on a passage in the "Divina Commedia" of Dante.

In the following lines—

"How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use,
As tho' to breathe were life,"

there seems to be a remarkable resemblance of thought and expression to a speech of Ulysses, in Shakespeare's "Troilus and Cressida" (act iii. sc. 3).

"Perseverance, dear my lord,
Keeps honour bright. To have done, is to hang

Quite out of fashion, like a rusty nail
In monumental mockery." [1]

"Locksley Hall," says a well-known writer in *Fraser*, "bristles with verbal alterations which every "careful reader of Tennyson knows." [2] I have found only five.

Here are four lines from different parts of the poem, as they stood in 1842:

"'Tis the place, and *round the gables*, as of old, the curlews call."

"Slides the bird o'er lustrous woodland, *droops* the trailer from the crag."

"Let the *peoples* spin for ever down the ringing grooves of change."

"Thro' the shadow of the *world* we sweep into the younger day."

[1] Communicated by a correspondent.

[2] A. K. H. B., in "Fraser's Magazine," February, 1863, p. 213, § "Concerning Cutting and Carving."

In the volume of Selections, published in 1865, the fifth line of the poem reads thus:

"Locksley Hall that *half in ruin* overlooks the sandy tracts,"

but the original reading, "in the distance," is still retained in the collected edition of the Poems.

"Godiva." Unaltered.

"The Two Voices." Dated 1833 in the first edition.

"The Day-Dream":

Prologue.

The Sleeping Palace.

The Sleeping Beauty. (Poems, chiefly Lyrical, p. 143.) Slightly altered.

The Arrival.

The Revival.

The Departure.

Moral.

L'Envoi.

Epilogue.

A few verbal alterations only.

"Amphion." The first four lines of the fifth stanza originally ran thus:

"The birch-tree swang her fragrant hair,
The bramble cast her berry,
The gin within the juniper
Began to make him merry."

1842-1853.

In the last stanza but one:

"Half-conscious of the garden-squirt,
The *poor things* look unhappy."

1842-1850.

"St. Agnes' Eve." This poem, as we have seen, was printed in "The Keepsake" for 1837, pp. 247, 248. It was slightly altered on its reappearance in 1842. The title was changed from "St. Agnes" to "St. Agnes' Eve," in the edition of 1855.

Sir Galahad.
Edward Gray. } Unaltered.

"Will Waterproof's Lyrical Monologue":

1842-51.

"*Like Hezekiah's back*ward runs
The *shadow* of my days."

1853.

"*Against its fountain upward* runs
The *current* of my days."

The expression, "whirligig of Time," is borrowed from Shakespeare, "Twelfth Night" (act v. sc. *ult.*).

"Lady Clare." This poem originally opened thus:

"Lord Ronald courted Lady Clare,
I trow they did not part in scorn;
Lord Ronald, her cousin, courted her,
And they will wed the morrow morn."

1842-1850.

The stanza which now stands as the sixteenth,

"The lily-white doe Lord Ronald had brought," &c.,

was added in 1851.

We have already seen that the ballad of "Lady Clare" was suggested by Miss Ferrier's novel of "The Inheritance."

"The Lord of Burleigh." Unaltered.

"Sir Launcelot and Queen Guinevere."

In stanza 1,

"The topmost *linden* gather'd green"

is the reading of the earlier editions.

"A Farewell." Unaltered.

"The Beggar Maid." Probably suggested by the line in Shakespeare, "Romeo and Juliet" (act ii. sc. 1).

"When King Cophetua loved the beggar-maid."

There is an old ballad on the subject in the first volume of Percy's "Reliques."

"The Vision of Sin." One verbal alteration in the second line of the fifth section.

There are two additional lines towards the end in the volume of Selections:

"Another answer'd, 'But a crime of sense?
Give him new nerves with old experience.'"

"The Skipping Rope." Omitted in all edition subsequent to the sixth (1850).

"Move eastward, happy earth, and leave."

Line 9:

"Ah, bear me with thee, *lightly* borne,"

in the earlier editions.

"Break, break, break." Unaltered.

"The Poet's Song." Unaltered.

To subsequent editions were added the following poems:

"Edwin Morris; or, the Lake." First printed in the seventh edition, 1851.

"The Golden Year." First printed in the fourth edition, 1846.

"To ——, after reading a Life and Letters." First included in the sixth edition, 1850.[1] The second part of the title was added, and a verbal alteration made, in the eighth edition (1853).

"To E. L., on his Travels in Greece." First printed in the edition of 1853. Addressed to Edward Lear, the landscape-painter, on his book entitled "Journals of Tours in Central and Southern Italy and Albania." Edward Lear is also the author of the famous "Book of Nonsense." (See "Athenæum," April 16, 1870).

"The Eagle; a Fragment." First printed in the edition of 1851.

[1] It had appeared, however, previously, in "The Examiner" of March 24, 1849, and there are several minute verbal differences between the earlier and later versions.

"Come not when I am dead." First printed in "The Keepsake" for 1851, under the title of "Stanzas," and included in the seventh edition of the Poems, with a slight alteration, or more probably correction of a misprint.

All these additional pieces, except the lines "To E. L." and "The Eagle," have undergone more or less important alterations in successive editions, since their first appearance.

The Poems in two volumes passed through four editions, bearing the dates of 1842, 1843, 1845, and 1846. They were incorporated into one volume in the fifth edition (1848) and in all succeeding editions. The sixth edition appeared in 1850; the seventh (or first Laureate) edition in 1851; and the eighth in 1853.

Almost immediately on the publication of the volumes of 1842, Alfred Tennyson was welcomed by acclamation as the first poet of the century. Nearly all the choicer spirits of the age conspired to chant his praises and to do him honour, among whom were some little accustomed to bestow lavish or indiscriminating approval. Even the saturnine historian of the French Revolution, who cherishes a supreme contempt

for modern poetry in general, quoted from him.[1] All England rang with the stirring music of "Locksley Hall." To John Sterling was committed the task of reviewing him in the "Quarterly"[2] in a very different strain to the flippant attack of ten years before. Those also who had given him encouragement when his earlier volumes appeared, now saw their predictions verified.

Wordsworth writes to Professor Reed, under date July 1, 1845:—"I saw Tennyson when I was in "London, several times. *He is decidedly the first of* "*our living poets,* and I hope will live to give the "world still better things. You will be pleased to "hear that he expressed in the strongest terms his "gratitude to my writings. To this I was far from "indifferent, though persuaded that he is not much "in sympathy with what I should myself most value "in my attempts, viz. the spirituality with which "I have endeavoured to invest the material universe,

[1] Carlyle's "Past and Present" (1843).

[2] "Quarterly Review," lxx. pp. 385–416. Reprinted in Sterling's Remains, i. pp. 422–462.

" and the moral relations under which I have wished " to exhibit its most ordinary appearances." [1]

His fame spread rapidly to America, where his poems were reprinted. Emerson, Lowell, Margaret Fuller, and Edgar Poe added their tribute of admiration. "I am not sure," says the last-named, "that " Tennyson is not the greatest of poets. The un- " certainty attending the public conception of the term " ' poet ' alone prevents me from demonstrating that he " *is*. Other bards produce effects which are, now and " then, otherwise produced than by what we call poems, " but Tennyson an effect which only a poem does. " His alone are idiosyncratic poems. By the enjoy- " ment or non-enjoyment of the ' Morte d'Arthur,' or " of the ' Œnone,' I would test any one's ideal sense.

" There are passages in his works which rivet a " conviction I had long entertained, that the indefinite " is an element in the true ποιησις. Why do some " persons fatigue themselves in endeavours to " unravel such phantasy-pieces as the ' Lady of " Shalott'? As well unweave the *ventum textilem*. If " the author did not deliberately propose to himself a

[1] "Memoirs of William Wordsworth" (London, 1851), vol. ii. p. 416.

"suggestive indefinitiveness of meaning, with the view "of bringing about a definitiveness of vague and "therefore of spiritual *effect*—this, at least, arose "from the silent analytical promptings of that poetic "genius which, in its supreme development, embodies "all orders of intellectual capacity.

"Tennyson's shorter pieces abound in minute "rhythmical lapses—sufficient to assure me that, "in common with all poets, living or dead, he has "neglected to make precise investigation of the prin- "ciples of metre; but, on the other hand, so perfect "is his rhythmical instinct in general, that he seems "*to see with his ear.*"[1]

Margaret Fuller writes in August, 1842: "I "have just been reading the new poems of Tennyson. "Much has he thought, much suffered, since the first "ecstasy of so fine an organization clothed all the "world in rosy light. He has not suffered himself to "become a mere intellectual voluptuary, nor the song- "ster of fancy and passion, but has earnestly revolved "the problems of life, and his conclusions are calmly "noble. In these later verses is a still, deep sweetness;

[1] "Democratic Review" (New York, December, 1844), p. 580. E. A. Poe; see p. 196 hereafter.

" how different from the intoxicating, sensuous melody " of his earlier cadence! I have loved him much this " time, and taken him to heart as a brother. One of " his themes has long been my favourite—the last ex- " pedition of Ulysses—and his, like mine, is the " Ulysses of the Odyssey, with his deep romance of " wisdom, and not the worldling of the Iliad. How " finely marked his slight description of himself and " of Telemachus! In 'Dora,' 'Locksley Hall,' 'The " Two Voices,' 'Morte d'Arthur,' I find my own life, " much of it, written truly out." [1]

No great reputation, however, has been without its assailants—little spirits who do their best or worst to undermine the fame they can never hope themselves to reach, and Alfred Tennyson was not more fortunate than the rest.

The attack was commenced by the authors of the " Bon Gaultier Ballads," [2] in a series of offensive

[1] " Memoirs of Margaret Fuller Ossoli " (London, 1852), ii. 258, 259.

[2] " The Book of Ballads," edited by Bon Gaultier (the joint work of Theodore Martin and the late William Edmondstoune Aytoun), (London, 1845), pp. 5, 13, 32, 148. Our poet is also alluded to as " young Tennyson," in " The Laureate's Tourney," p. 25. In the parody of " Locksley Hall," his

and ribald parodies, spiced with a good deal of personal insult. "The Biter Bit" is a parody of "The May Queen;" "The Lay of the Lovelorn," of "Locksley Hall;" "The Laureate" (written on the death of Southey in 1843) is a parody of "The Merman," and is chiefly noticeable as containing an anticipatory mention of Tennyson in connexion with the Laureateship seven years before he succeeded to that office.

"Who would not be
The Laureate bold,
With his butt of sherry
To keep him merry,
And nothing to do but to pocket his gold.
'Tis I would be the Laureate bold," &c.

"Caroline" is a parody of some of the portraits of women—Lilian, Adeline, &c.

Wretched, indeed, must be the taste that such things as these can please, where "every noble thought is "turned into a joke or quibble, the rich creations of a "poet's fancy transformed into ribaldry and jest, and

address is given as "A. T., Chelsea." Tennyson was living at Little Holland House, Kensington, at this time.

" the harmonious expression of his grandest thoughts " metamorphosed into clownish barbarism."[1]

The occasion of the unprovoked attack upon Tennyson by the author of "Pelham," was the announcement in the newspapers, in the autumn of 1845, that the Government had conferred a pension on our poet, which we have heard was granted, not as a reward for literary merit, but as compensation for some claim his family had on the Crown.[2] Be this as it may, however, there appeared anonymously in the winter of that year a satire, entitled "The New Timon: a Romance of London," well-known to be the production of the eminent novelist alluded to, in which not only was Tennyson's poetry spoken of as "a jingling medley of purloin'd conceits," "patchwork-pastoral," "tinsel," and the like—but he himself was stated in a footnote to be " quartered on the public purse in the prime of life, " without either wife or family."[3]

[1] Remarks on Virgil Travesty, in a privately-printed essay (" The School of Pantagruel," Sunbury, 1862).

[2] " We understand that Mr. Alfred Tennyson, the poet, " has been placed on the pension-list by Sir Robert Peel, for " an annuity of £200."—*Athenæum*, October 18, 1845.

[3] " The New Timon: a Romance of London" (Henry Colburn, 1846), pp. 51–53. It is curious that already, in the " Bon Gaultier Ballads" (1843), the author of " Eugene

Tennyson retorted in some bitter lines, entitled "The New Timon and the Poets," and signed "Alcibiades," which appeared in "Punch,"[1] February 28, 1846.[2] In the following number there appeared some further stanzas, entitled "Afterthought," with the same signature, written in a gentler mood. This latter piece the Laureate has lately included in the collected edition of his writings; but he was too generous to perpetuate the earlier satire, and the offensive passage was removed from the third edition of "The New Timon."

Aram" is made to speak of Tennyson as a "small poetic raver" ("A Midnight Meditation," by Sir E— B— L— "Ballads," first edition, p. 37).

[1] Already, on February 7, another writer had taken up his defence in a cutting epigram, entitled, "The New Timon and Alfred Tennyson's Pension."

[2] "Strong men shall presently take hold of his bâton, and "lay about them with prodigious effect. *Even Tennyson* "*shall write some stinging satire here*, and Tom Hood make "thousands weep."—*Life of Douglas Jerrold*, by his son Blanchard Jerrold (London, 1859), p. 193.

"When Sir Bulwer Lytton, in his poem of 'The New "Timon,' alluded to Mr. Tennyson in disparaging terms as "Miss Alfred, no one was surprised to read, in a few days, "that terribly trenchant copy of verses in which Mr. Tenny-"son called Sir Bulwer a Bandbox, and showed that the "true Timon was quite a different man from the Bandbox "with his mane in curl-papers."—A. K. H. B., *Good Words* (1863), p. 593.

The poet has outlived these feeble attacks, and now his fame rests on an impregnable basis; his assailants also lived to regret their short-sightedness. But as matters pertaining to literary history, this short account of them will not be considered out of place here.

Of the haunts of Alfred Tennyson during these years, and onwards to 1850, when he purchased the estate of Farringford, and was married (at Shiplake Church, Oxfordshire) to Miss Emily Sellwood,[1] a lady from his own native county of Lincolnshire, and of his personal history during the same time, we are able to give but a very meagre account. For some time he lived at Twickenham, making it, as was said by one who has passed away all too soon from among us, "twice classic."[2] William Howitt writes in 1847: "It "is very possible you may come across him in a country "inn, with a foot on each hob of the fireplace, a volume

[1] June 13, 1850. The ceremony was performed by the Rev. D. Rawnsley, the Vicar, and witnessed by Cecilia Lushington, Edmund Law Lushington, Catherine Ann Rawnsley (wife of the vicar), and Henry Sellwood, father of the bride.

[2] "I had rather see you in your home
That makes twice classic Twickenham—"
From an unpublished letter in blank verse addressed to the Poet Laureate, by the late George John Cayley, author of "Las Alforjas," "Sir Reginald Mohun," &c.

"of Greek in one hand, his meerschaum in the other, "so far advanced towards the seventh heaven that he "would not thank you to call him back into this nether "world." Towards the middle of the century we find him a frequent visitor at the chambers of John Forster, to whom he entrusts the Farewell Sonnet to Macready, to read it at the dinner given to the latter on his retirement from the stage, March 1, 1851.[1] He seems also to have been now and then a visitor at the house of Landor, who on one occasion sent him the following playful invitation:

"I entreat you, Alfred Tennyson,
Come and share my haunch of venison.
I have too a bin of claret
Good, but better when you share it.
Tho' 'tis only a small bin,
There's a stock of it within,
And as sure as I'm a rhymer,
Half a butt of Rudesheimer.

[1] "Mr. John Forster said he had been entrusted with a few lines of poetry by his friend the Poet Laureate, Alfred Tennyson, addressed to their distinguished guest, and it was left to his discretion whether he should read them in public to-night or not. He thought he ought, and was sure he should have permission to do so."—*People's and Howitt's Journal*, April, 1851, p. 150.

Come; among the sons of men is one
Welcomer than Alfred Tennyson ?"[1]

The following is from the Diary of Henry Crabb Robinson:[2]

"31st January, 1845. I dined this day with "Rogers. We had an interesting party of eight. "Moxon, the publisher; Kenny, the dramatic poet; "Spedding, Lushington, and Alfred Tennyson, three "young men of eminent talent belonging to literary "Young England—the latter, Tennyson, being by "far the most eminent of the young poets. He is an "admirer of Goethe, and I had a long *tête-à-tête* with "him about the great poet. We waited for the "eighth—a lady[3]—who, Rogers said, was coming on "purpose to see Tennyson."

[1] "The Last Fruit off an Old Tree," by Walter Savage Landor (London: Edward Moxon, 1853), p. 368.

[2] Vol. iii. pp. 200, 201.

[3] This proved to be the Hon. Mrs. Norton.

CHAPTER VI.

THE PRINCESS: A MEDLEY.

To what period we are to assign the composition of this work is uncertain; it did not, at any rate, appear until 1847, when the two volumes of minor poems had passed through four editions.

Through five successive editions did the Poet alter, enlarge, and retouch this work. The original sketch differs as much from the present text as does the first rough draught of "Hamlet" from the "Hamlet" "enlarged to almost as much again as it was." The intercalary songs, six in number,[1] with the passage begin-

[1] The fifth song, "Home they brought her warrior dead," of which another version is given in the volume of Selections, is a translation from the Anglo-Saxon fragment "Gudrun," which may be found in Conybeare's "Anglo-Saxon Poetry." The difference between the ancient and the modern ballad affords a fine illustration of the poet's wonderful sensitiveness of touch.—*Communicated by a Correspondent.*

ning "So Lilia sang," were added in the third edition (1850), in which, besides a hundred more or less important additions, alterations, and omissions in the body of the poem, the Prologue and Conclusion were entirely rewritten. All the passages relating to the Prince's "weird seizures" were added in the fourth edition (1851), and the fifteen lines which now stand in the Prologue (p. 3) from

"'O miracle of woman,' said the book,"

to

"So sang the gallant glorious chronicle,"

were added in 1853, in the fifth edition.

The following passage, in which the Prince describes his flight from his father's court, has been very curiously altered and re-altered. We give the readings of three different editions.

1847-1848.

"Down from the bastion'd walls we dropt by night
And flying reach'd the frontier."

1850.

"Down from the bastion'd wall, *suspense by night,*
Like threaded spiders *from a balk,* we dropt,
And flying reach'd the frontier."

1851.

"—from the bastion'd walls
Like threaded spiders, one by one, we dropt,
And flying reach'd the frontier."

Here is another instance, from the description of Gama, the father of the Princess, in which the edition of 1850 has a reading peculiar to itself:

1850.

"His name was Gama; crack'd and small his voice,
But bland the smile that *pucker'd up his cheeks.*"

1851.

"But bland the smile that like a wrinkling wind
On glassy water drove his cheek in lines."

The first and second editions contained many very beautiful and forcible lines, which for various reasons the Poet has since omitted. The italicized lines in the following passage, as it originally stood, afford an instance of this:

"'More soluble is this knot,
Like almost all the rest if men were wise,
By gentleness than war. I want her love.

What were I nigher this altho' we dash'd
Your cities into shards with catapults,
And dusted down your domes with mangonels.'"

But the most important and remarkable case of omission occurs in the answer of the Princess to Lady Blanche, from which twenty-five lines have been excised. They are very vigorous and full of burning satire, but the Poet probably thought he derogated from the dignity of his heroine in making her talk so much like a scold.

The reader will understand, then, that in order to possess and study this poem in all its forms and transitions, to trace its growth and development from the first sketch of it to its present state, he must obtain the first five editions, published respectively as follows:

First edition . . .	1847
Second edition . .	1848
Third edition (with the songs for the first time) .	1850
Fourth edition . .	1851
Fifth edition . . .	1853

The dedication to Henry Lushington was added in the second edition, where it stands thus: "To Henry

" Lushington, this volume is inscribed by his friend,
" A. Tennyson. London, January, 1848." [1]

[1] " In 1841 Mr. Lushington was enabled to gratify a long-
" cherished wish, by forming the acquaintance of Mr. Alfred
" Tennyson, whose family became afterwards connected by
" marriage with his own. The dedication of 'The Princess'
" to Henry Lushington commemorates the cordial intimacy
" which followed. To the end of his life there was scarcely
" any companion whose society was so attractive to Mr.
" Lushington. . . . It will, I hope, not be a violation of con-
" fidence, to quote Mr. Tennyson's frequent remark, that of
" all the critics with whom he had discussed his own poems,
" Mr. Lushington was the most suggestive. His taste was,
" perhaps, in this instance, rendered more exquisite by his
" personal anxiety for the perfection and success of works
" which could scarcely have interested him more if they had
" been his own composition. If all Mr. Tennyson's writings
" had by some strange accident been destroyed, Henry Lush-
" ington's wonderful memory could, I believe, have repro-
" duced the whole."—*Memoir of Henry Lushington*, by G. S. Venables (London, 1859), pp. 26, 27.

CHAPTER VII.

THE ODE ON THE DEATH OF THE DUKE OF WELLINGTON, AND OTHER PATRIOTIC POEMS.

On the death of Wordsworth,[1] Tennyson was appointed Poet Laureate. On 6th March, 1851, at the Queen's Levee at Buckingham Palace, we read that "Mr. Alfred Tennyson was presented, on his appointment to be Poet Laureate."[2]

[1] April 23rd, 1850. This date renders it impossible that Tennyson can be the author of the Farewell Lines to Lord Denman, "recited by the Poet Laureate," on the 2nd April 1850 ("Addresses to Lord Denman," pp. 69-71), which some have attributed to him; while it is equally difficult to suppose that Wordsworth, in his eightieth year, and only three weeks before his death, should have come up from Westmoreland to Kingston-on-Thames to recite them. Internal evidence is alone sufficient to disprove them to be the production of either.

[2] "Household Narrative," 1851, p. 65. Respecting the dress worn by the poet on this occasion, see Tom Taylor's Life of Haydon (London, 1853), vol. iii. p. 279.

Tennyson has infused new life and meaning into an office which had fallen into sad disrepute through the feeble inanities of Cibber, Whitehead, and Pye, and the turncoat servility of Southey. To Wordsworth, who had worn the laurel as an octogenarian for the short term of seven years, it had merely been, save on one occasion only, an honourable sinecure, though his name had in some degree helped to rescue the office from contempt. But Tennyson has not made the post a sinecure in his case. While eschewing Birthday Odes, and the like, he has, as we shall see, on various national occasions, produced a series of noble patriotic poems, in his capacity of Laureate, which have given a new significance to the office; while the spectacle of a Court leading a beautiful and pure family life, and setting a bright example to all the families of the nation, has given him opportunity for exercising it without suspicion of adulation or insincerity.

In March, 1851, appeared the seventh edition of the "Poems," with an address "To the Queen," from which in subsequent editions, the stanza relating to the Crystal Palace was removed:

"She brought a vast design to pass
When Europe and the scatter'd ends

Of our fierce world did meet as friends
And brethren, in her halls of glass."

Shortly after the French *coup d'état* of December, 1851, Mr. Tennyson's voice, under the Arthurian pseudonym of "Merlin," was heard to give no uncertain sound in three stirring patriotic lyrics, printed in the pages of "The Examiner," viz.:

"Britons, guard your own." "Examiner," Jan. 31, 1852.

"The Third of February, 1852," } "Examiner,"
"Hands all Round," } Feb. 7, 1852.

His views respecting the character and conduct of the late "Emperor of the French," were, like those which Mr. Carlyle, Mr. Emerson, and Mr. Swinburne have always entertained and expressed, decidedly adverse and even abhorrent. The ring of these "Examiner" poems greatly resembled that of the war lyrics and war passages in the "Maud" volume published three years later. But it is presumable that in view of the alliance between England and France in the Crimean War, Mr. Tennyson, in his capacity of Poet Laureate, considered it at that time inexpedient to claim the authorship of them. The recent course of

events in France has gone far, doubtless, to remove this scruple, and also to justify the strong utterances Mr. Tennyson delivered himself of in 1852. At any rate, in the third volume of the Library Edition of his Collected Works (published in the spring of 1872) Mr. Tennyson saw fit to reprint at last the second of the three pieces we have enumerated—"The Third of February, 1852," which refers to the famous debate held in the House of Lords on that evening, when the Peers advocated what the poet considered a pusillanimous and time-serving policy in regard to the then ruler of France. This acknowledgment and inclusion into the body of his works of the second of these three remarkable poems, places the authorship of the other two beyond all doubt, could any doubt have existed before on the subject.

"Ode on the Death of the Duke of Wellington. By Alfred Tennyson, Poet Laureate. London: Edward Moxon, 1852."

This noble poem, the first draught of which was written probably in some haste, and was originally published on the day of the Duke's funeral, has since been subjected to more than the usual amount of alteration.

The first edition contained five lines omitted in all subsequent editions:

"But wink no more in slothful over trust,
Perchance our greatness will increase;
Perchance a darkening future yields
Some reverse from worse to worse,
The blood of men in quiet fields,
And sprinkled on the sheaves of peace."

A second edition appeared in 1853, considerably altered, and the poem was still further retouched, when it appeared in the "Maud" volume in 1855-56. Take one example:

1852.

"Where shall we lay the man whom we deplore?
Let the sound of those he wrought for,
And the feet of those he fought for,
Echo round his bones for evermore."

1853.

"Where shall we lay the man whom we deplore?
He died on Walmer's lonely shore.[1]
But here, in streaming London's central roar,
Let the sound," &c.

[1] This line only occurs in the edition of 1853.

"The Charge of the Light Brigade." Of this poem there are three distinct versions.

It first appeared in the "Examiner" of Saturday, December 9, 1854.[1]

It was next printed, with considerable alterations, in the "Maud" volume, in the summer of 1855.

A month or two later the third and final version[2] appeared on a quarto sheet of four pages, with the following note at the bottom:—

"Having heard that the brave soldiers before Sebas-
"topol, whom I am proud to call my countrymen, have
"a liking for my Ballad on the Charge of the Light
"Brigade at Balaclava, I have ordered a thousand
"copies of it to be printed for them. No writing of
"mine can add to the glory they have acquired in the
"Crimea; but if what I have heard be true, they will
"not be displeased to receive these copies of the Ballad

[1] With the following note:

"Written after reading the first report of the 'Times' cor-
"respondent, where only 607 sabres are mentioned as having
"taken part in the charge."

[2] This is the version which appears at the end of the second edition of the "Maud" volume (1856); and in all subsequent editions.

"from me, and to know that those who sit at home
"love and honour them.

"ALFRED TENNYSON.

"8th August, 1855."

On the occasion of the marriage of the Princess Royal (January 25, 1858) Mr. Tennyson wrote two additional verses to the National Anthem, which appeared in all the newspapers on the following day.

In the "Times" of Monday, May 9, 1859, appeared the famous stanzas, there headed "The War," but better known under the title of "Riflemen form!" bearing the signature of T., which have always been attributed to Mr. Tennyson, though never acknowledged by him. The Poet's interest in the Volunteer Movement has more recently been evinced by his letter to the late Colonel Richards, who claimed to be considered as its chief originator:

"Farringford, Freshwater,

"Isle of Wight, April 19, 1867.

"I most heartily congratulate you on your having
"been able to do so much for your country; and I hop
"that you will not cease from your labours until it i

"the law of the land that every man child in it shall "be trained to the use of arms.

"I have the honour to be yours faithfully,

"A. TENNYSON."

The Dedication of the "Idylls of the King" to the Memory of the late Prince Consort, was added in the new edition of 1862.

"The Exhibition Ode" (May the First, 1862).[1] "Times," April 24,[2] and July 14th; printed *both times* incorrectly and with omissions. A correct copy

[1] "Thou noble Father of her kings to be."
Dedication to "Idylls of the King."

"O silent father of our Kings to be."
Exhibition Ode.

Quoting the latter line, the late Lord Lytton took occasion to make a very graceful *amende honorable* for his former attack, when he said publicly, "We must comfort ourselves with the "thought, *so exquisitely expressed by our Poet Laureate*, that "the Prince we lament is still

'The silent father of our kings to be.'"
Speech at Hertford, October 9, 1862.

[2] A ludicrous misprint in the Ode as it appeared in this day's "Times," copied with amazing stolidity into all the other newspapers, called forth the following letter from the poet himself:—

was given in "Fraser's Magazine" for June, 1862, and it has lately been included by the Poet in the collected editions of his Works. On July 14, 1862, there appeared in the "Times" a Greek translation of this Ode, signed W. G. C. [the late William George Clark ?], and on July 18, a translation into Latin verse, signed W.

The "Welcome to Alexandra" appeared separately on the 10th March, 1863, under the title of "A Welcome. By Alfred Tennyson, D.C.L., Poet Laureate," pp. 4.[1] It has since been considerably retouched and some new lines have been added.

"*To the Editor of the Times.*

"Sir,—There are two errors in my Ode as it appears in "your columns of the 24th.

"In the second line 'invention' should be read, not 'in-"ventions;' and, further on, 'Art divine,' not 'Part divine.' "Be kind enough to insert this letter.

"A. TENNYSON.

"April 25."

[1] "As for the Laureate's verses, I would respectfully liken "his Highness to a giant showing a beacon torch on a 'windy "headland.' His flaring torch is a pine-tree, to be sure, "which nobody can wield but himself. He waves it: and "four times in the midnight he shouts mightily 'Alexandra!' "and the Pontic pine is whirled into the ocean, and Ence-"ladus goes home."—W. M. THACKERAY (*On Alexandrines*, "Cornhill Magazine," April, 1863).

"Epitaph on the late Duchess of Kent." The following lines were inscribed on Mr Theed's Statue of the late Duchess of Kent, at Frogmore, and are printed in the "Court Journal," March 19, 1864:

"Her children rise up and call her blessed."

"Long as the heart beats life within her breast
Thy child will bless thee, guardian mother mild,
And far away thy memory will be blest
By children of the children of thy child."[1]

Mr. Tennyson's latest Laureate utterances are the magnificent peroration to the complete "Idylls of the King," addressed to the Queen, and containing among other things a touching and solemn allusion to the then recent recovery of the Prince of Wales from his dangerous and almost hopeless illness, and some lines of welcome to Marie Alexandrovna, the bride of the Duke of Edinburgh.

Though living in retirement, Tennyson watches the events of his time with a vivid interest. He has always been ready to lend his voice and his aid to any

[1] Compare the poem "To the Queen" (1851):
"May children of her children say
She wrought her people lasting good."

noble cause. Though as a rule he has abstained from using his great influence to direct the course of public affairs, he has not hesitated once and again to break silence, and announce his opinion with no uncertain sound when occasion seemed to demand it. He has been a hearty and consistent supporter of free-trade and of religious freedom. When Messrs. Parker and Son addressed their "Bookselling Question" in 1852 to all the principal authors of the day, Alfred Tennyson replied: "I am for free-trade in the bookselling "question, as in other things."[1] He was a subscriber, together with Mr. Carlyle and Mr. Ruskin, to the Eyre Defence Fund, to the secretary of which he wrote as follows:

"I sent my small subscription as a tribute to the "nobleness of the man, and as a protest against the "spirit in which a servant of the State, who has saved "to us one of the islands of the Empire, and many "English lives, seems to be hunted down. . . . In "the meantime, the outbreak of our Indian mutiny

[1] "The Opinions of Certain Authors on the Bookselling Question" (London: John W. Parker and Son, 1852), p. 61.

'remains as a warning to all but madmen against 'want of vigour and swift decisiveness."[1]

No words could more fittingly close a chapter devoted to the consideration of Alfred Tennyson as a Patriotic Poet.

[1] "Life of Edward John Eyre, late Governor of Jamaica," by Hamilton Hume (London, 1867), p. 291.

CHAPTER VIII.

MAUD AND OTHER POEMS, 1855.[1]

A PORTION of the poem of "Maud" having appeared, as we have already seen, in a Miscellany, as far back as 1837, it seems highly probable that the original draught of the work is of much earlier date than its first publication. In that case the passages relating to the Crimean War must have been an afterthought made to fit into the poem, perhaps hardly to its advantage. However that may be, "Maud" excited no small amount of animadversion on its appearance; the critics joined in a chorus of dispraise,[2] and one

[1] The first edition contains only 154 pages, of which one hundred are occupied by "Maud."

[2] See especially "Blackwood's Magazine," Sept. 1855; "National Review," Oct. 1855; "Ed. Rev." Oct. 1855.

wretched poetaster published an "Anti-Maud."[1] A defender came forward with a little work entitled: "Tennyson's 'Maud' Vindicated; an Explanatory Essay. By R. J. Mann, M.D. Jarrold and Sons, St. Paul's Churchyard."

The following extract from a letter of Mr. Tennyson's to Dr. Mann has been made public:

"No one with this Essay before him can in future "pretend to misunderstand my dramatic poem,[2] 'Maud:' "your commentary is as true as it is full."

In a small anonymous volume of Poems, entitled "Ionica,"[3] another defender came forward with some lines of considerable merit, entitled "After reading 'Maud,' September, 1855."

The poem of "Maud" was considerably enlarged in the new edition of 1856. In the edition of 1859 it

[1] "Anti-Maud, by a Poet of the People" (second edition, enlarged. London: L. Booth, 1856), pp. 30. See also "Vindiciæ Pacis," addressed to Alfred Tennyson, Esq., in a volume entitled "Modern Manicheism, Labour's Utopia, and other Poems" (London: J. W. Parker and Son, 1857), pp. 145-150.

[2] In the latest editions the poem is entitled "Maud: a Monodrama."

[3] Smith, Elder, and Co. (1858), pp. 61-64.

was divided into two, and subsequently, into three parts. The other contents of the volume are:

"The Brook; An Idyl."

"The Letters."

"Ode on the Death of the Duke of Wellington."

"The Daisy," written at Edinburgh.

"To the Rev. F. D. Maurice." [1]

[1] Maurice had already dedicated his "Theological Essays" to Tennyson, as follows:

"To Alfred Tennyson, Esq., Poet Laureate.

"My dear Sir,—I have maintained in these Essays that a "Theology which does not correspond to the deepest thoughts "and feelings of human beings cannot be a true Theology. "Your writings have taught me to enter into many of those "thoughts and feelings. Will you forgive me the presump- "tion of offering you a book which at least acknowledges "them and does them homage?

"As the hopes which I have expressed in this volume are "more likely to be fulfilled to our children than to ourselves, "I might perhaps ask you to accept it as a present to one of "your name, in whom you have given me a very sacred "interest. Many years, I trust, will elapse, before he knows "that there are any controversies in the world into which he "has entered. Would to God that in a few more he may "find that they have ceased! At all events, if he should "ever look into these Essays they may tell him what mean- "ing some of the former generation attached to words, which

/ill."

he Charge of the Light Brigade."

be familiar and dear to his generation, and to those :ollow his,—how there were some who longed that the of our churches might indeed

" ' Ring out the darkness of the land
" ' Ring in the Christ that is to be.'

' Believe me, my dear Sir,
" Yours very truly and gratefully,
" F. D. MAURICE."

CHAPTER IX.

THE ARTHURIAN POEMS.

THE subject of the Arthurian legends seems to have taken an early hold of our Poet's imagination. In his second volume (1832), we have the first version of "The Lady of Shalott," a story afterwards treated with maturer power in the Idyll of Elaine. We also find in "The Palace of Art" the following stanza:

> "—that deep wounded child of Pendragon
> Mid misty woods on sloping greens
> Dozed in the valley of Avilion
> Tended by crowned queens." [1]

In the new volume of 1842 there were some further

[1] Poems (1833), p. 74. This stanza has been remodelled since.

fragmentary attempts to poetize this story. The "Morte d'Arthur," purporting to be the eleventh book of a juvenile epic, of which the other books had been destroyed; "Sir Galahad," and "Sir Launcelot and Queen Guinevere." Rumours reached the public from time to time that Tennyson was occupied with a great work, of which the story of King Arthur and the Knights of the Round Table was the theme; and at last, in July, 1859, appeared the first instalment of "Idylls of the King."[1]

The Dedication to the Memory of the Prince Consort was added in the edition of 1862, which, with the exception of three or four verbal alterations,[2] is an exact reprint of the former edition.

For the story of Enid (the first Idyll), the poet is

[1] The writer in the "Fortnightly Review" states that the first two of these Idylls were privately printed in 1857 (probably printed for publication, and withdrawn for further alterations) under the title of "Enid and Nimue; or the True and the False;" that they form a thin volume of 139 pages, and that a few copies are said to be still in private hands. On June 22, 1858, Clough "heard Tennyson read a third "Arthur poem—the detection of Guinevere, and the last inter-"view with Arthur" (Clough's "Remains," vol. i. p. 235).

[2] At pp. 49 (last line), 149, 183 (line 1), 240, should any reader wish to note them.

indebted to Lady Charlotte Guest's "Mabinogion," the narrative in which he has followed pretty closely down even to minute details. It is the same—and yet how different! It is interesting to trace the homely prose of the old narrative in Tennyson's magnificent setting; and perhaps no more signal instance could be given of a poet's transmutation of all he touches into pure gold. It was in this way that Shakespeare dealt with the old chroniclers and romancists; seldom himself inventing the story—only telling it in his own way.

Though Tennyson has followed the incidents of the story with almost scrupulous fidelity, he has produced them in a more artistic order. Thus the Mabinogion version begins with the hunt and its consequences which in the Idyll is retrospective. Nor has he scrupled to suppress many unnecessary details which interfere with its movement, as, for instance, all that relates to Erbin, the father of Geraint.

[1] The "Mabinogion," from the Llyfr Coch o Hergest, and other ancient Welsh manuscripts: with an English translation and notes. By Lady Charlotte Guest. (Part III. Geraint the Son of Erbin.) London: Longman and Co.; and W. Rees Llandovery, 1840.

The reader will find it worth his while to compare the following passages from the Welsh story, which I give as a specimen, with the corresponding passages in "Enid."

I.

(See "Enid," p. 4:

"At last it chanced that on a summer morn," &c.)

"And one morning in the summer time, they were "upon their couch, and Geraint lay upon the edge of "it. And Enid was without sleep in the apartment, "which had windows of glass. And the sun shone "upon the couch. And the clothes had slipped from "off his arms and his breast, and he was asleep. Then "she gazed upon the marvellous beauty of his appear- "ance, and she said, 'Alas, and am I the cause that "these arms and this breast have lost their glory, and "the warlike fame which they once so richly enjoyed!' "And as she said this, the tears dropped from her "eyes, and they fell upon his breast. And the tears "she shed, and the words she had spoken, awoke him; "and another thing contributed to awaken him, and "that was the idea that it was not in thinking of him "that she spoke thus, but that it was because she loved

" some other man more than him, and that she wished " for other society. And thereupon Geraint was troubled " in his mind, and he called his squire; and when he " came to him, 'Go quickly,' said he, 'and prepare my " horse and my arms, and make them ready. And do " thou arise,' said he to Enid, 'and apparel thyself; " and cause thy horse to be accoutred, and clothe thee " in the worst riding dress that thou hast in thy pos- " session. And evil betide me,' said he, 'if thou re- " turnest here until thou knowest whether I have lost " my strength so completely as thou didst say. And if " it be so, it will then be easy for thee to seek the " society thou didst wish for of him of whom thou wast " thinking.' So she arose, and clothed herself in her " meanest garments. 'I know nothing, Lord,' said " she, 'of thy meaning.' 'Neither wilt thou know at " this time,' said he."

II.

(Compare " Enid," p. 8:

" For Arthur on the Whitsuntide before,
Held court at old Caerleon upon Usk," &c.)

" Arthur was accustomed to hold his Court at Caerl- " leon upon Usk. . . . . And once upon a time he held

his Court there at Whitsuntide. . . . . And on Whit Tuesday, as the King sat at the banquet, lo! there entered a tall, fair-headed youth, clad in a coat and a surcoat of diapered satin, &c. . . . . And he came and stood before Arthur. . . . . 'I am one of thy foresters, Lord, in the Forest of Dean.' . . . . 'Tell me thine errand,' said Arthur. . . . . 'I will do so, Lord,' said he. 'In the Forest I saw a stag, the like of which beheld I never yet. . . . . He is of pure white, Lord, and he does not herd with any other animal through stateliness and pride, so royal is his bearing. And I come to seek thy counsel, Lord, and to know thy will concerning him.' 'It seems best to me,' said Arthur, 'to go and hunt him to-morrow at break of day; and to cause general notice thereof to be given to-night in all quarters of the Court.' . . . . . Then Gwenhwyvar said to Arthur, 'Wilt thou permit me, Lord,' said she, 'to go to-morrow to see and hear the hunt of the stag of which the young man spoke?' 'I will gladly,' said Arthur. 'Then will I go,' said she. . . . .

"And when the next day came, they arose. . . . . And Arthur wondered that Gwenhwyvar did not awake, and did not move in her bed. . . . . Then

" Arthur went forth . . . . and the whole assembly of " the multitudes came to Arthur, and they took the " road to the Forest.

" And after Arthur had gone forth . . . . Gwen- " hwyvar awoke and called to her maidens, and ap- " parelled herself. . . . . And one of them went, and " she found but two horses in the stable, and Gwen- " hwyvar and one of her maidens mounted them, and " went through the Usk, and followed the track of the " men and the horses. And as they rode thus, they " heard a loud and rushing sound; and they looked " behind them, and beheld a Knight upon a hunter foal " of mighty size; and the rider was a fair-haired youth, " bare-legged, and of princely mien, and a golden- " hilted sword was at his side, and a robe and a sur- " coat of satin were upon him; and around him was a " scarf of blue purple, at each corner of which was a " golden apple." [1]

III.

(Compare "Enid," p. 46:

" So fated it with Geraint, who issuing forth
That morning when they both had got to horse," &c.)

The " Mabinogion," Part III. pp. 67-72.

. . . . " Then went Geraint to the place where his " horse was, and it was equipped with foreign armour, " heavy and shining. And he desired Enid to mount " her horse, and to ride forward, and to keep a long way ' before him. ' And whatever thou mayest see, and ' whatever thou mayest hear concerning me,' said he, ' ' do thou not turn back. And unless I speak unto ' thee, say not thou one word either.' And they set ' forward. And he did not choose the pleasantest and most frequented road, but that which was the wildest and most beset by thieves, and robbers, and venomous animals. And they came to a high road, which they followed till they saw a vast forest, and they went towards it, and they saw four armed horsemen come forth from the forest. When they had beheld them, one of them said to the other, ' Behold, here is a good occasion for us to capture two horses and armour, and a lady likewise; for this we shall have no difficulty in doing against yonder single knight, who hangs his head so pensively and heavily.' And Enid heard this discourse, and she knew not what she should do through fear of Geraint, who had told her to be silent. " The vengeance of Heaven be upon me,' she said, ' if I would not rather receive my

"death from his hand than from the hand of any "other; and though he should slay me, yet will I "speak to him, lest I should have the misery to witness "his death.' So she waited for Geraint until he came "near to her. 'Lord,' said she, 'didst thou hear the "words of those men concerning thee?' Then he lifted "up his eyes, and looked at her angrily. 'Thou hadst "only,' said he, 'to hold thy peace as I bad thee. I "wish but for silence, and not for warning.'" (pp. 103-106.)

In December, 1869,[1] Tennyson gave to the world four new Idylls, "The Coming of Arthur," "The "Holy Grail," "Pelleas and Ettarre," and the "Pass- "ing of Arthur." "The Morte d'Arthur," first published in 1842, was, as we have already mentioned, inwoven into the last of these. "The Last Tournament" (originally published in the "Contemporary Review,"[2]

[1] In the volume entitled "The Holy Grail and other Poems." Strahan and Co., 1870 (but actually published about midway in the month of December, 1869).

[2] A very curious alteration has been made towards the conclusion of this poem. The original magazine version reads (p. 22):

for December, 1871), and "Gareth and Lynette" (1872), formed a third series, and completed the work. It is probable, however, that these additional Idylls were an afterthought, and that the first four were all that were originally contemplated.

> "He rose, he turn'd, and flinging round her neck,
> Claspt it; but while he bow'd himself to lay
> *Warm kisses in the hollow of her throat,*" &c.

The line italicized was apparently rejected as containing too Swinburnian a touch; and the passage is thus toned down in the "Gareth-and-Lynette" volume:

> "He rose, he turn'd, then, flinging round her neck,
> Claspt it, and cried, 'Thine order, O my Queen!'
> But, while he bow'd to kiss the jewell'd throat," &c.

Numerous minor alterations have been made in the text of the "Idylls" from time to time; and some additional passages were first introduced in the Library Edition, published in 1873, in which the concluding lines to the Queen first appeared. Some further additions were made in the Cabinet Edition of 1874, in which, apparently, the text was definitively settled.

CHAPTER X.

LATER POEMS.

THE volume of "Enoch Arden, and other Poems," first appeared in August, 1864. Several of the minor poems had been published separately at different periods during the previous five years.

"The Grandmother." This poem, under the title of "The Grandmother's Apology," with an illustration by Millais,[1] appeared in July, 1859, in "Once a Week."

"Sea Dreams: an Idyl," appeared in "Macmillan's Magazine" for January, 1860;[2] "Tithonus" in the

[1] Which illustration so beautifully embodies the pathos of the poem, and is so inseparably connected with it in the minds of those who first read it in the magazine, that it seems a pity the two should have ever been dissociated.

[2] There is a very wicked parody of this piece, under the title of "See-Saw: an Idyl," in the "West of Scotland Magazine and Review," for February, 1860.

"Cornhill" of the following month. Both of these poems have been slightly altered.

"The Sailor Boy" appeared in a volume of Miscellanies by various authors, entitled "The Victoria Regia," published by Emily Faithfull, Christmas, 1861.[1]

The "Attempts at Classic Metres in Quantity" appeared in the "Cornhill Magazine" for December, 1863.[2]

"A Selection from the Works of Alfred Tennyson," published early in 1865, contained the following new poems:

[1] Even this little piece has been altered.

[2] It is noteworthy that some lines of the passage translated (from the end of the 8th "Iliad") are imitated also in an early poem:

ὡς δ' ὁτ' ἐν οὐρανῷ ἄστρα φαεινὴν ἀμφὶ σελήνην
φαίνετ' ἀριπρεπέα, ὅτε τ' ἔπλετο νήνεμος αἰθήρ,
ἔκ τ' ἔφανον πᾶσαι σκοπιαὶ, καὶ πρώονες ἄκροι,
καὶ νάπαι· οὐρανόθεν δ' ἄρ ὑπερρήγη ἄσπετος αἰθήρ,
πάντα δέ τ' εἴδεται ἄστρα.

Iliad, VIII. 551–555.

"The revelling elves, at noon of night,
Shall throng no more beneath thy boughs,
When moonbeams shed a solemn light
And every star intensely glows."

The Oak of the North.

("Poems by Two Brothers," p. 218.)

"The Captain,"

"On a Mourner,"

"Three Sonnets to a Coquette,"

besides several new Readings of previously published pieces.

In 1867 a series of twelve songs by the Poet Laureate, entitled "The Window, or the Loves of the "Wrens," were printed at Canford Manor, at the private printing-press of Sir Ivor Bertie Guest. It is difficult to fix the date of their composition; but in variety and peculiarity of metre they remind us of "Maud."

In the first song a lover, standing on the slope of a hill, perceives the window of his mistress, shining like a jewel in the distance. In a beautiful and melodious soliloquy he calls upon the lights and shadows, the winds and clouds, which are all pursuing one direction—the house of his love. This song is divided into four stanzas, each terminating with a refrain.

In the second song the lover has approached his mistress's home, and he invokes the eglantine and rose and clematis and vine, that clasp and trail round her window, to drop him a flower, which request seems to be granted.

On entering the house, however, he

" learns her gone and far from home; "

and the third song is filled with a dolorous lament for her absence, with which all Nature—wrapt in gloom and storm—seems to sympathize.

The fourth song is an invocation to the frost, which has " bitten into the heart of earth," but is welcome to our lover as heralding the return of spring and of his mistress.

In the fifth song is that beautiful comparison with the wrens, which gives its second title to the poem. The lover calls his mistress the Queen of the Wrens, and he wishes to be the King of the Queen of the Wrens.

In the sixth song the lover, after dwelling upon the surpassing excellence of his mistress, debates within himself whether he shall let her know of his love, and make his declaration personally or by letter, and at last decides to adopt the latter course. He thus apostrophizes his missive, as if it were a carrier-dove:

" Fly, little letter, apace, apace,
Down to the light in the valley fly,
Fly to the light in the valley below,
Tell my wish to her merry blue eye."

There is a jubilant dancing refrain to this song,

produced very artfully by the repetition of one little word.

The seventh song shows our lover in a somewhat despondent mood, in keeping with the persistent mist and rain that hide from him the view of his mistress's window. He speculates as to the nature of the answer he is so anxiously awaiting, and dwells on the consequences that will attend her acceptance or refusal of him.

" The wind and the wet, the wind and the wet,
Wet west wind, how you blow, you blow!
And never a line from my lady yet.
Is it ay or no? is it ay or no? "

In the eighth song he has still no answer, and invokes his mistress to accept him. In the ninth he holds her letter doubtfully in his hand before breaking the seal, but at last summons up courage to learn his fate. In the tenth song he breaks forth into exultant joyous exclamation as he reads her consent, and calls on all the birds to rejoice and be merry with him.

In the eleventh song we find him urging his mistress to fix a day for their marriage. She says a year hence, then a month hence, then a week hence, to all

of which proposals he listens with various degrees of impatience. At last she requests him to fix the day himself, and he eagerly decides on the morrow.

In the twelfth and last song, he apostrophizes the "light so low in the vale," and tenderly calls on the familiar places of the neighbourhood.

> " O the woods and the meadows,
> Woods where we hid from the wet,
> Stiles where we stay'd to be kind,
> Meadows in which we met."

And he ends by interrogating his own heart—

> " Heart, are you great enough
> For a love that never tires?
> O heart, are you great enough for love?
> I have heard of thorns and briers.
>
> " Over the thorns and briers,
> Over the meadows and stiles,
> Over the world to the end of it,
> Flash for a million miles."

In exquisite perfection of workmanship, this poem—conducted like " Maud " (though with a happier termination), almost wholly by a lover's snatches of soliloquy

at odd moments and in different moods—has, we think, never been surpassed by the poet in his lengthier and better known works.

In 1868, Mr. Tennyson contributed several poems to two or three of the leading magazines. They are specified in our Bibliographical List at the end of the volume, and, with two exceptions,[1] were reprinted in "The Holy Grail" volume, published in December, 1869. The minor poems which appeared at the end of that volume are as follows:

Northern Farmer. New style.

The Golden Supper.

The Victim.

Wages.

The Higher Pantheism.

"Flower in the crannied wall."

Lucretius.

For an enumeration of Mr. Tennyson's more recent writings we must refer the reader to the Bibliographical List at the end of the volume.

[1] "On a Spiteful Letter;" 1865-1866.

CHAPTER XI.

ALLUSIONS TO HOLY SCRIPTURE AND IMITATIONS OF CLASSICAL WRITERS.

THE Bishop of St. Andrews, in a little book on "Shakespeare's Knowledge and Use of the Bible," has collected together all the passages from his writings in which allusions are made to Holy Scripture. A not less interesting collection might be made from the works of Tennyson; and in these days, when men are quarrelling in no very Christian mood about the letters of a book of which they too often forget the spirit, it might be instructive to remark the kind of interpretation our greatest living poet gives us of it. There might be more teaching for us, more illumination might be thrown on our Bible, and the way we ought to read it, by these passages, than by hundreds of conventional sermons,

purporting to explain the Scriptures, but too often darkening counsel by words without knowledge.[1]

It would also be interesting to trace the influence of the great poets of antiquity on Tennyson's writings: of his classical scholarship abundant proofs might be adduced. In his earliest volume there are quotations from Cicero, Claudian, Horace, Lucretius, Ovid, Sallust, Tacitus, Terence, and Virgil; the incidental allusions to ancient history and mythology in his later works are numerous, and his two translations from the eighth and

[1] Among many others I will indicate the passages on Adam and Eve, in Lady Clara Vere de Vere, in The Day Dream, § L'Envoi, in In Memoriam, XXIV. 2, and in Maud, XVIII. 3; on Jacob, in the poem To —— (Poems, 1830); on Lot's Wife, in The Princess, p. 132; on Sinai, In Memoriam, XCVI. 5-6; on Joshua, in Locksley Hall; on Gideon, in the Sonnet on Buonaparte (Poems, 1833); on Jephtha's daughter, in A Dream of Fair Women; on Elijah, in the first version of The Palace of Art; on David, in Merlin and Vivien (Idylls of the King); on Solomon, in The Princess, p. 46; on Hezekiah, in Will Waterproof's Lyrical Monologue; on Jonah's gourd, in The Princess, p. 89; on Vashti, in The Princess; on Esther, Idylls of the King, p. 39; on Lazarus and Mary, In Memoriam, XXXI., XXXII.; on Herod, in The Palace of Art; on Stephen, in The Two Voices; on St. Paul, In Memoriam, CXX. 1. The attentive student of Tennyson will be able to add to these many other passages of equal beauty and significance.

ghteenth books of the "Iliad" display a critical knowlge of Greek, rare even among professed scholars. A few allusions to the Greek and Roman writers, gether with one or two imitations of more modern ets, I have collected here.

IITATIONS OF AND ALLUSIONS TO CLASSICAL AND OTHER WRITERS.

"I called him Crichton, for he seem'd
All perfect, *finish'd to the finger-nail.*"
Edwin Morris, or The Lake.

"Capitoque simul Fonteius, ad unguem
Factus homo."
Hor. Lib. 1. *Sat.* v. 32-33.

"—My feet are set
To leave the pleasant fields and farms."
In Memoriam, CI. 6.

he *dulcia linquimus arva* of Virgil's first Eclogue.

"—But fetch the wine,
Arrange the board and brim the glass;
"Bring in great logs and let them lie,
To make a solid core of heat—"

In Memoriam, CVI. 4-5.

"Dissolve frigus, ligna super foco
Large reponens; atque benignius
Deprome quadrimum Sabina."

Hor. Lib. 1. *Carm.* 9.

"—Shall not Love to me,
As in the Latin song we learnt at school,
Sneeze out a full God-bless-you right and left?"

Edwin Morris, or The Lake.

"Hoc ut dixit, Amor, sinistram ut ante,
Dextram sternuit approbationem."

Catull. Carm. XLV.

"'—O brook,' he says,
'O babbling brook,' says Edmund in his rhyme,

'Whence come you?' and the brook, why not?
replies:
'I come from haunts of coot and hern,'" &c.
The Brook: an Idyl.

The idea of this song of the Brook is probably taken from a German lyric, "Das Bächlein":

"Du Bächlein, silberhell und klar,
Du eilst vorüber immerdar,
* * * *
Wo kommst du her? Wo gehst du hin?
Ich komm' aus dunkler Felsen Schoss,
Mein Lauf geht über Blum' und Moss.'"

"The Dying Swan." Compare this poem with the following passages from Shakespeare and from Plato:

"—'Tis strange that death should sing.
"I am the cygnet to this pale faint swan,
"Who chants a doleful hymn to his own death,
"And from the organ-pipe of frailty sings
"His soul and body to their lasting rest."
SHAKESPEARE, *King John*, Act v. Sc. 7.

"καί, ὡς ἔοικε, τῶν κύκνων δοκῶ φαυλότερος ὑμῖν εἶναι τὴν μαντικήν, οἳ, ἐπειδὰν αἴσθωνται, ὅτι δεῖ αὐτοὺς ἀποθανεῖν, ᾄδοντες καὶ ἐν τῷ πρόσθεν χρόνῳ, τότε δὴ πλεῖστα καὶ μάλιστα ᾄδουσι, γεγηθότες, ὅτι μέλλουσι παρὰ τὸν θεὸν ἀπιέναι, οὗπερ εἰσὶ θεράποντες. οἱ δὲ ἄνθρωποι διὰ τὸ αὐτῶν δέος τοῦ θανάτου καὶ τῶν κύκνων καταψεύδονται, καί φασιν αὐτοὺς θρηνοῦντας τὸν θάνατον ὑπὸ λύπης ἐξᾄδειν, καὶ οὐ λογίζονται, ὅτι οὐδὲν ὄρνεον ᾄδει, ὅταν τεινῇ ἢ ῥιγοῖ ἤ τινα ἄλλην λύπην λυπῆται, οὐδὲ αὐτὴ ἥ τε ἀηδὼν καὶ χελιδὼν καὶ ὁ ἔποψ, ἃ δή φασι διὰ λύπην θρηνοῦντα ᾄδειν· ἀλλ' οὔτε ταῦτά μοι φαίνεται λυπούμενα ᾄδειν οὔτε οἱ κύκνοι. ἀλλ' ἅτε, οἶμαι, τοῦ Ἀπόλλωνος ὄντες μαντικοί τέ εἰσι καὶ προειδότες τὰ ἐν Ἅιδου ἀγαθὰ ᾄδουσι καὶ τέρπονται ἐκείνην τὴν ἡμέραν διαφερόντως ἢ ἐν τῷ ἔμπροσθεν χρόνῳ."—PLATO, *Phædo*, XXXV.

"—The rainy Hyades
Vext the dim sea."

Ulysses.

"Arcturum, *pluviasque Hyadas*, geminosque Triones."

Æneid. I. 748, III. 516.

"—If your greatness, and the care
That yokes with empire, yield you time
To make demand of modern rhyme—"

To the Queen (1851).

"—Se voi mi date orecchio,
E vostri alti pensier' cedono un poco,
Si che tra lor' miei versi abbiano loco."

Orlando Furioso, Canto 1, § 4.

"I scarce could see the grass for flowers."

The Two Voices.

"And rounde about the valley as ye passe,
Ye may ne see, for peeping floures, the grasse."

Peele's Araynment of Paris.

"The coincidence may be accidental, or may be referable to what Mr. Dallas, in his 'Gay Science,' terms the hidden work of memory; but one can hardly doubt that the germ of that fine passage in Tennyson's Ode on the death of the Duke of Wellington which tells

how 'the toppling crags of duty' are 'scaled' is to be found in a fragment of Simonides (20 ed. Schneidewin):

ἔστι τις λόγος
τὰν Ἀρετὰν ναίειν δυσαμβάτοις ἐπὶ πέτραις, κ. τ. λ.

Saturday Review, Jan. 26, 1867.

CHAPTER XII.

ON TENNYSON'S VERSIFICATION.

In his earliest volume Alfred Tennyson had already attempted a great variety of lyrical measures; and Arthur Hallam had spoken of this variety with praise, as exhibited in the Poems of 1830. The author of "Christabel," indeed, in 1833, accused Tennyson of writing verses which he could not scan, and recommended him, as a corrective, to write for the next few years in none but the most common and strictly-defined metres. But with this one exception, even his severest critics have allowed him to be a perfect master of melody. "Tennyson is endowed," says Emerson, "precisely in points where Wordsworth wanted. There "is no finer ear, nor more command of the keys of "language."

Tennyson's early command of blank-verse, as

evinced in "Timbuctoo" and in "The Lover's Tale," is indeed wonderful: blank verse being perhaps the most difficult and unmanageable of all measures. The poet having no longer the factitious aid of rhyme, must depend for effect upon the variety of his cadences and pauses. His verse must read like good prose, and yet be without baldness.

This kind of verse Tennyson has since cultivated with great success in many of his smaller idylls, in "The Princess," in the grand Arthurian epic, for such it deserves to be termed, and in "Enoch Arden." There is no weak Miltonic or Wordsworthian echo in his blank verse: it is all his own, or, indeed, if he ever reminds us of anybody, it is of Shakespeare. Some of his lines have the true ring of the master.[1]

Although, however, rhyme is, as Milton insisted, no necessary adjunct of good poetry, it may be a very pleasing ornament. Wordsworth notices somewhere in his preface to the "Lyrical Ballads," the exquisite

[1] Such, for instance, as those in the "Morte d'Arthur":

"Woe is me!
Authority forgets a dying king,
Laid widow'd of the power in his eye
That bow'd the will."

And still more markedly in "Ulysses" and "Tithonus."

pleasure derived from rhyme when a poem has all the logical and orderly sequence of prose. Perhaps no poet has ever been more happy in his rhymes than Tennyson. He has no startling or unlooked-for rhymes, like those of the author of "Hudibras," or Robert Browning; nor does he ever fall into the monotonous jingle of the pseudo-Pope school. Take the Song of the Brook as a fine but not solitary instance.

Like Homer, and like the Old Testament writers, he has a great love of repetition. All readers of Tennyson will immediately call to mind several beautiful examples of this art in the "Morte d'Arthur," in "The "Brook," in the "Idylls of the King," and in "In "Memoriam."

The Sonnet he has rarely attempted except in his earlier volumes, and it does not seem to be a form suited to his genius.[1] His two most successful early efforts, the Sonnets on Poland, are, after all, mere echoes of

[1] "Alfred Tennyson never seems to have cared much for the Sonnet; at least, he has very rarely clothed his own thoughts in this form. One sonnet of his, of moderate merit, I can remember; another, found in the earlier editions of his Lyrical Poems, has dropt out of the later."—ARCHBISHOP TRENCH, *Afternoon Lectures on Literature and Art* (Lond. 1867), p. 163.

Milton and Wordsworth. Some of his recent Sonnets, however, such as "Montenegro," the memorial Sonnet on Brookfield, and the Sonnet to Victor Hugo are incomparably fine specimens of that very curious and difficult form of writing.

Alliteration, which may degenerate into a vulgar trick, he has used sparingly; but I remember an instance or two in "In Memoriam," where it most aptly enforces the idea:

"A *d*istant *d*earness in the hill,
A secret *s*weetness in the *s*tream."

"The *l*ow *l*ove-*l*anguage of the bird
In native hazels tassel-hung."

He has introduced several new measures into our language; witness "The Daisy," and particular sections of "Maud."[1] And by the melody of them he has

[1] The following is from Mr. Venables' "Memoir of Henry Lushington" (pp. 91-92): "One day at Paris, when I had read to him, from an unpublished copy which I had brought from England, Mr. Tennyson's "Daisy" and his little poem "To the Rev. F. Maurice," he said: "How the simple change in the last line from a dactyl to an amphibrachys changes a mere experiment into a discovery in metre."

successfully shown that it is a mistake to call our Teutonic tongue harsh and rugged; that, while it is far stronger, it may at the same time be made as sweet as the languages of the south.

The elegiac metre of "In Memoriam" has been erroneously supposed to be new.[1] But though Tennyson did not introduce it, he has perfected it and made it so peculiarly his own, that it now seems almost a sacrilege for any less skilful hand to touch the same strings.

In the Ode on the Death of the Duke of Wellington he has soared to lyric heights to which, perhaps, even Pindar never attained. The tolling of the Bell, the solemn and slow funeral march, the quick rush of battle, and the choral chant of the cathedral all succeed each other, and the verse sinks and swells, rises and falls to every alternation with equal power.

The Experiments of Classic Metres in Quantity are admirable as showing Tennyson's mastery over even these difficult measures, and his wisdom in rejecting them as unsuited to our language. Let the reader turn

[1] It has been used by Ben Jonson in an Elegy, in his "Underwoods," commencing:

"Though Beauty be the mark of praise."

to the lines "all composed in a metre of Catullus" and to the ludicrous burlesque of English hexameters and pentameters.

It remains to notice our poet's success in making sound expressive of sense, an art of which there are a few inimitable specimens in Virgil and Pope.

In such lines as—

> "Utter your jubilee, steeple and spire!
> Clash, ye bells, in the merry March air!"[1]

we can actually hear the church-bells pealing forth their joyous epithalamium; and who does not hear the distant approach of horsemen in

> "The sound of many a heavily-galloping hoof,"[2]

or "the shingle grinding in the surge," or the echoes "dying, dying, dying"? Is not the struggle with the water, where the Prince is rescuing Ida, admirably conveyed in the line—

> "Strove to buffet to land in vain"?

I leave the reader to recollect other equally fine imitative metres.

[1] "A Welcome to Alexandra."
[2] "Idylls of the King," p. 69.

CHAPTER XIII.

THE TENNYSON PORTRAITS.

1.

A CRAYON drawing by SAMUEL LAWRENCE.

The earliest published portrait of Tennyson. A lithograph of this portrait by J. H. Lynch (12 by 10 in.) was published at Cambridge by R. Roe, 14, King's Parade. An engraving from it by J. C. Armytage, with a facsimile of the poet's autograph, appeared in the second volume of "A New Spirit of the Age," edited by R. H. Horne. London: Smith, Elder, and Co., 65, Cornhill. 1844.

2.

Bust by THOMAS WOOLNER.

Mr. Ruskin, in his "Notes on the Royal Academy

Exhibition," 1857 (p. 37), says: "It is much to be regretted that Mr. Woolner's highly wrought bust of "Tennyson was not sent here instead of to Manchester, "as we might then have compared in it and in Mr. "Brodie's two conceptions of the noble head, each "containing elements which are wanting in the other." This bust is now the property of Trinity College, Cambridge, where it is placed in the vestibule of the Library.

3.

Photograph by MAYALL. 1856.

Engraved in the "National Magazine," November, 1856.

4.

Medallion by THOMAS WOOLNER.

An engraving of this medallion appeared in the illustrated edition of Tennyson's Poems, published by Edward Moxon in 1857.

5.

Two Photographs published by CUNDALL AND DOWNES.

6.

Two Oil Paintings by G. F. WATTS, R.A.

The first of these was exhibited in the International

Exhibition of 1862. An engraving from it, by James Stephenson, 15½ by 11¾ inches, was published by Colnaghi, of Pall Mall.

*** The most wonderful, perhaps, of all the portraits, and reminding us of Tennyson's own lines in "Elaine":

> "As when a painter poring on a face,
> Divinely, thro' all hindrance, finds the man
> Behind it, and so paints him that his face,
> *The shape and colour of a mind and life,*
> Lives for his children, ever at its best
> And fullest."

Mr. Watts's second portrait of Tennyson, with a background of laurel, was exhibited at Gambart's Gallery in 1867.

7.

Photographs by W. JEFFREY. 1863-1865.

8.

Photograph by MAYALL, published June, 1864.

9.

Various Photographs by the London Stereoscopic and Photographic Company.

10.

Photographs by ELLIOTT AND FRY, 55, Baker-street, Portman-square.

11.

Two Photographs by REJLANDER.

12.

A new Medallion by THOMAS WOOLNER.

Published by Moxon and Co. in 1865. An engraving of it is given in the illustrated edition of "Enoch Arden."

13.

A series of most wonderful Photographs by Mrs. CAMERON, of Freshwater, a personal friend of the poet, 1865—1867.

*** Mrs. Cameron informed me, as long ago as September, 1865, that Tennyson had sat to her no fewer than seventeen times; and since then she has exhibited several new portraits of him even finer than the first series.

I cannot better close this chapter than by one or two personal notices. The first is by Mr. Charles Knight,

who had the privilege of meeting the poet at the chambers of his friend, John Forster:

"Mr. Forster and I," he says, "became more in-
"timately associated about the middle of the century.
"In his chambers in Lincoln's Inn he frequently
"gathered around him a small circle of men of letters.
"Those who sat at his hospitable board were seldom
"too few or too many for general conversation. There
"I first met Tennyson, and there Carlyle. In familiar
"intercourse, such as that of Mr. Forster's table, Mr.
"Tennyson was cordial and unaffected, exhibiting, as
"in his writings, the simplicity of a manly character,
"and, feeling safe from his chief aversion, the *digito*
'*monstrari*, was quite at his ease." [1]

Tennyson is thus described by Nathaniel Hawthorne (Manchester Exhibition, July 30, 1857):

"While I was among the Dutch painters, ——
'accosted me. He told me that the 'Poet Laureate'
'(as he called him) was in the Exhibition rooms, and,
'as I expressed great interest, was kind enough to go
'in quest of him. Not for the purpose of introduc-
'tion, however, for he was not acquainted with Tenny-

[1] "Charles Knight: Passages of a Working Life" (London, 1865), iii. 39-40.

" son. Soon Mr. —— returned, and said that he had " found the Poet Laureate, and, going into the saloon " of the old masters, we saw him there, in company " with Mr. Woolner, whose bust of him is now in the " Exhibition. . . . .

" Gazing at him with all my eyes, I liked him well, " and rejoiced more in him than in all the other wonders " of the Exhibition.

" How strange that in these two or three pages I " cannot get one single touch that may call him up " hereafter!

" I would most gladly have seen more of this one " poet of our day, but forbore to follow him; for I " must own that it seemed mean to be dogging him " through the saloons, or even to look at him, since it " was to be done stealthily, if at all.

" He is as un-English as possible—indeed, an " Englishman of genius usually lacks the national " characteristics, and is great abnormally.

" Un-English as he was, Tennyson had not, however, " an American look. I cannot well describe the diffe- " rence, but there was something more mellow in him— " softer, sweeter, broader, more simple than we are apt " to be. Living apart from men as he does would hurt

" any one of us more than it does him. I may as well " leave him here, for I cannot touch the central " point."

The following graphic account of a visit to Tennyson is from a work by Mr. Bayard Taylor, another accomplished American writer:

" I had so long known the greatest of living English " poets, Alfred Tennyson, not only through his works, " but from the talk of mutual friends, that I gladly em- " braced an opportunity to know him personally, which " happened to me in June, 1857. He was then living " at his home, the estate of Farringford, near Fresh- " water, in the Isle of Wight. I should have hesitated " to intrude upon his retirement, had I not been kindly " assured beforehand that my visit would not be un- " welcome. The drive across the heart of the island, " from Newport to Freshwater, was alone worth the " journey from London. The softly undulating hills, " the deep green valleys, the blue waters of the Solent, " and the purple glimpses of the New Forest beyond, " formed a fit vestibule of landscape through which to " approach a poet's home.

" As we drew near Freshwater, my coachman pointed " out Farringford, a cheerful gray country mansion,

" with a small, thick-grassed park before it, a grove " behind, and beyond all, the steep shoulder of the " chalk downs, a gap in which, at Freshwater, showed " the dark-blue horizon of the Channel. Leaving my " luggage at one of the two little inns, I walked to the " house, with lines from 'Maud' chiming in my mind. " 'The dry-tongued laurel' shone glossily in the sun, " the cedar 'sighed for Lebanon' on the lawn, and " 'the liquid azure bloom of a crescent of sea' glim- " mered afar.

" I had not been two minutes in the drawing-room " before Tennyson walked in. So unlike are the pub- " lished portraits of him[1] that I was almost in doubt " as to his identity. The engraved head suggests a " moderate stature, but he is tall and broad-shouldered " as a son of Anak, with hair, beard, and eyes of " southern darkness. Something in the lofty brow and " aquiline nose suggests Dante, but such a deep, mellow " chest-voice never could have come from Italian lungs.

" He proposed a walk, as the day was wonderfully

[1] It must be remembered that this refers to the year 1857, and probably to Lawrence's early portrait, a copy of which had been prefixed to the American editions of the poems.—Ed.

" clear and beautiful. We climbed the steep comb of " the chalk cliff, and slowly wandered westward until " we reached the Needles, at the extremity of the " island, and some three or four miles distant from his " residence. During the conversation with which we " beguiled the way, I was struck with the variety of " his knowledge. Not a little flower on the downs, " which the sheep had spared, escaped his notice, and " the geology of the coast, both terrestrial and sub- " marine, was perfectly familiar to him. I thought of " a remark which I had once heard from the lips of a " distinguished English author, that Tennyson was the " wisest man he ever knew, and could well believe that " he was sincere in making it.

" I shall respect the sanctity of the delightful family " circle, to which I was admitted, and from which I " parted the next afternoon, with true regret. Suffice " it to say that the poet is not only fortunate and happy " in his family relations, but that, with his large and " liberal nature, his sympathies for what is true and " noble in humanity, and his depth and tenderness of " feeling, he deserves to be so."[1]

[1] " At Home and Abroad : a Sketch-book of Life, Scenery, and Men," by Bayard Taylor (London, 1860), pp. 445, 446.

Again, in another part of the same book:

"I spent two fortunate days at Freshwater, in the "Isle of Wight, the residence of Tennyson. In the "scenery round about the poet's residence, I recognized "many lines of 'Maud.' He lives in a charming "spot, looking out on one side over the edges of the "chalk cliffs, to

'The liquid azure bloom of a crescent of sea,
The silent sapphire-spangled marriage-ring of the land,'

"and on the other, across the blue channel of the "Solent, to the far-off wavy line of the New Forest "on the northern horizon. Never shall I forget those "golden hours spent with the noble poet and noble "man, on the rolling windy downs above the sea, and "under the shade of his own ilex and elm!"[1]

In August, 1859, Mr. Tennyson made a fortnight's tour in Portugal, in company with Francis Turner Palgrave, who has published a journal of the little expedition in which it was his privilege to enjoy such companionship.[2]

[1] "At Home and Abroad," p. 372.

[2] "Under the Crown:" a magazine, Nos. 1 and 2.

The following passages from the Remains of Arthur Clough will be very interesting read in connexion with the poem entitled "In the Valley of Cauteretz."[1]

"MONT DORE-LES-BAINS, *July* 21, 1861.

"My plans are changed. This morning about 8.30, "going across the place to the café, whom should I see "but Tennyson. They are all here. They go to the "Pyrenees, and I am to follow them.

"*August* 8.

"The Tennysons are at Bigorre. I am very glad "to have the prospect of joining them.

"*August* 31.

"I have been over to Luchon to see the Tennysons, "whom I found very comfortably established in plea- "sant lodgings out of the town, in maize fields, not far "from the river.

"*September* 1.

"The Tennysons arrived at 6.30 yesterday. Ten- "nyson was here with Arthur Hallam thirty-one

[1] Published in 1864, in the "Enoch Arden" volume.

" years ago, and really finds great pleasure in the " place; they stayed here and at Cauterets. ' *Œnone*,' " he said, was written on the inspiration of the Pyre- " nees, which stood for Ida.

" *September* 6.

" Tennyson and —— have walked on to Caute- " rets, and I and the family follow in a *calèche* at " two.

" *Cauterets, September* 7.

" To-day is heavy *brouillard* down to the feet, " or at any rate ankles, of the hills, and little to be " done. I have been out for a walk with A. T. to a " sort of island between two waterfalls, with pines on " it, of which he retained a recollection from his visit of " thirty-one years ago, and which, moreover, furnished " a simile to ' The Princess.' He is very fond of this " place, evidently." [1]

During his visit to England, while staying in the Isle of Wight, Garibaldi paid a visit to Tennyson. This ever-memorable meeting took place on the afternoon of

[1] "Remains of Arthur Hugh Clough," vol. i. pp. 264-269.

Friday, 8th April, 1864.[1] Garibaldi stayed an hour and a half, and, at the request of the poet's wife, he planted a *Wellingtonia Gigantea* in the grounds.

[1] There is an engraving representing Garibaldi's arrival ("Meeting of Garibaldi and Tennyson at Farringford House") in the "Illustrated London News," vol. xliv. (April, 1864), p. 381.

APPENDIX (A).

THE BIBLIOGRAPHY OF TENNYSON.

1827.

I. Poems, by Two Brothers. "Hæc nos novi-" mus esse nihil."—Martial. London: printed for W. Simpkin and R. Marshall, Stationers'-hall-court; and J. and J. Jackson, Louth, MDCCCXXVII., pp. xii. 228. Published in two sizes, 8vo and 12mo.

1829.

II. Timbuctoo: a Poem which obtained the Chancellor's Medal at the Cambridge Commencement, by A. Tennyson, of Trinity College.

Printed in the "Cambridge Chronicle," of July 10, 1829, and in the "Prolusiones Academicæ præmiis annuis dignatæ et in curiâ Cantabrigiensi recitatæ

comitiis maximis, A.D. M.DCCC.XXIX. Cantabrigiæ: typis academicis excudit Joannes Smith, pp. 13."

Reprinted several times in the successive collections of "Cambridge Prize Poems." In these reprints "ravished sense," towards the end of the poem, is wrongly printed "lavished sense."

1830.

III. POEMS, CHIEFLY LYRICAL. By Alfred Tennyson. London: Effingham Wilson, Royal Exchange, Cornhill. 8vo, pp. 154, and leaf of errata. (No table of contents.)

1831.

IV. "No More."

"Anacreontics."

"A Fragment."

Printed in "The Gem, a Literary Annual." London: W. Marshall, 1, Holborn Bars, MDCCCXXXI., pp. 87, 131, 242-243.

V. SONNET—"Check every outflash, every ruder sally."

Printed in the "Englishman's Magazine" (London: Edward Moxon, 64, New Bond-street), August 1831. Reprinted in "Friendship's Offering," 1833, p. 29.

1832.

VI. SONNET—"There are three things which fill my heart with sighs."

Printed in the "Yorkshire Literary Annual" for 1832, edited by C. F. Edgar (London: Longman and Co.), p. 127. (See the "Athenæum," May 4, 1867, p. 592.)

VII. SONNET—"Me my own Fate to lasting sorrow doometh."

Printed in "Friendship's Offering," a Literary Album, &c., for 1832. London: Smith, Elder, and Co., p. 367.

VIII. POEMS BY ALFRED TENNYSON. London: Edward Moxon, 64, New Bond-street, MDCCCXXXIII., pp. 163, leaf of contents, title, and half-title.

Published in the winter of 1832.

1833.

IX. THE LOVER'S TALE. By Alfred Tennyson. London: Edward Moxon, 64, New Bond-street, MDCCCXXXIII., pp. 60.

1837.

X. "ST. AGNES." Printed in "The Keepsake,"

for 1837, edited by Lady Emmeline Stuart Wortley. London: Longman and Co., p. 247.

XI. STANZAS—"Oh! that 'twere possible."

Printed in "The Tribute: a Collection of Miscellaneous Unpublished Poems, by Various Authors," edited by Lord Northampton. London: John Murray, 1837, pp. 244-250.

1842-1846.

XII. POEMS BY ALFRED TENNYSON. IN TWO VOLUMES. London: Edward Moxon, Dover-street, MDCCCXLII., pp. vii. 233, vii. 231.

XIII. SECOND EDITION. 2 vols., 1843, pp. vii. 233, vii. 231. (Alterations in "The Blackbird," "The Day Dream," "The Two Voices," and "Walking to the Mail.")

XIV. THIRD EDITION. 2 vols., 1845, pp. vii. 233, vii. 231. (Note in second volume relative to the "Idyl of Dora," and the "Ballad of Lady Clare" removed.)

XV. FOURTH EDITION. 2 vols., 1846, pp. vii. 232, vii. 235.

The last edition in two volumes.

(The "Golden Year" was first printed in this edition.)

1846.

XVI. "The New Timon and the Poets."

"Afterthought."

"Punch," February 28, and March 7, 1846 (vol. x. pp. 103, 106).

1847-1848.

XVII. THE PRINCESS: A MEDLEY. By Alfred Tennyson. London: Edward Moxon, Dover-street, MDCCCXLVII., pp. 164.

XVIII. SECOND EDITION, 1848. With a Dedication to Henry Lushington, pp. 164.

*** With the exception of some half-dozen slight verbal alterations, the Second Edition is substantially the same as the First.

1848.

XIX. POEMS BY ALFRED TENNYSON. Fifth Edition. London: Edward Moxon, Dover-street, 1848, pp. viii. 372. The first one-volume edition.

1849.

XX. To ——. "You might have won the Poet's name." "Examiner," March 24, 1849.

1850.

XXI. In Memoriam. London: Edward Moxon, 1850, pp. vii. 216.

*** Second and Third Editions, unaltered (except by the correction of two literal misprints) in the same year.

XXII. Poems. Sixth Edition, 1850, pp. 374.

(The last edition containing "The Skipping Rope." The lines To ——. "You might have won the Poet's name" (see No. xx.) were first included in this edition.)

XXIII. The Princess: a Medley. By Alfred Tennyson. Third Edition, 1850, pp. 177.

*** The Poem entirely re-written from beginning to end, and the Songs added for the first time.

XXIV. Lines—"Here often, when a child, I lay reclined." Printed in "The Manchester Athenæum Album," 1850.

1851.

XXV. Stanzas—"What time I wasted youthful hours."

Printed in "The Keepsake," edited by Miss Power. London: David Bogue, 1851, p. 22. The lines "Come not when I am dead" also first appeared in this volume.

XXVI. Sonnet to W. C. Macready.

Printed in "The Household Narrative of Current Events," February-March, 1851, p. 71; in "The People's and Howitt's Journal," N. S., Part XXI. April, 1851, and in most of the newspapers.

XXVII. POEMS: Seventh Edition, 1851, pp. 375.

The first "Laureate" edition. Four new poems, viz. "To the Queen," "Edwin Morris, or the Lake," "Come not when I am dead," and "The Eagle," added in this edition.

XXVIII. THE PRINCESS: A MEDLEY. Fourth Edition, 1851, pp. 182.

All the passages relating to the Prince's weird seizures added. The fourth Song altered, and the second stanza of the first Song omitted (but restored in later editions).

XXIX. IN MEMORIAM. Fourth Edition, 1851.

(In this Edition was added the section which now stands as LIX., "O Sorrow, wilt thou live with me?")

1852.

XXX. "Britons, guard your own." "Examiner," January 31, 1852.

"The Third of February, 1852."

"Hands all Round."

"Examiner," February 7, 1852.

1852-1853.

XXXI. Ode on the Death of the Duke of Wellington. 8vo, pp. 16.

Second Edition, considerably altered, 1853.

1853.

XXXII. Poems. Eighth Edition, pp. 379.

(The "Sea-Fairies" of 1830 restored. Final alterations in "A Dream of Fair Women." The lines "To E. L., on his Travels in Greece," added. The lines "To the Queen" considerably altered.)

XXXIII. The Princess: a Medley. Fifth Edition, pp. 183.

(The passage from the "gallant glorious chronicle" added in the Prologue.)

1854-1855.

XXXIV. The Charge of the Light Brigade.

First printed in the "Examiner," Saturday, December 9, 1854.

A thousand copies printed on a quarto sheet of four pages, August, 1855, with a prose note by the author, for distribution among the soldiers before Sebastopol.

1855-1856.

XXXV. MAUD AND OTHER POEMS. By Alfred Tennyson, D.C.L., Poet Laureate, pp. 154.

XXXVI. New Edition, 1856, considerably enlarged, pp. 164.

1857.

XXXVII. ENID AND NIMUE; or, The True and the False, pp. 139.

*** Never published, but a few copies are said to be still extant in private hands.

1858.

XXXVIII. Two Stanzas added to the National Anthem on the Marriage of the Princess Royal, January 28, 1858.

Printed in all the newspapers on the following day.

1859.

XXXIX. "The War," "There is a sound of thunder afar."

*** Printed in the "Times," May 9, 1859. Signed T.

XL. IDYLLS OF THE KING. London: Moxon, pp. 261.

XLI. The Grandmother's Apology. With an Illustration by J. E. Millais.

Printed in "Once a Week," No. 3, July 16, 1859.

1860.

XLII. Sea Dreams: an Idyl.

Printed in "Macmillan's Magazine," January, 1860.

XLIII. Tithonus. ("Cornhill Magazine," February, 1860.)

1861.

XLIV. The Sailor-Boy.

(Printed in the "Victoria Regia," published by Emily Faithfull, Christmas, 1861.)

1862.

XLV. Idylls of the King.

New Edition, 1862. With a Dedication to the Memory of the late Prince Consort.

XLVI. Ode: May the First, 1862.

(Commonly called the "Exhibition Ode." Printed incorrectly in all the newspapers. A correct copy appeared in "Fraser's Magazine," June, 1862.)

1863.

XLVII. A Welcome. London, Edward Moxon and Co., pp. 4.

XLVIII. ATTEMPTS AT CLASSIC METRES IN QUANTITY.

Printed in the "Cornhill Magazine," December, 1863.

1864.

XLIX. Epitaph on the late Duchess of Kent.

Printed in "The Court Journal," March 19, 1864.

L. ENOCH ARDEN, &c. By Alfred Tennyson, D.C.L., Poet Laureate, pp. 178.

1865.

LI. A SELECTION FROM THE WORKS OF ALFRED TENNYSON, D.C.L., Poet Laureate, square 12mo.

Contains six new poems: "The Captain," "On a Mourner," "Three Sonnets to a Coquette," "Home they brought him slain with spears," and several new readings of previously published pieces.

1867.

LII. THE WINDOW; or, The Loves of the Wrens. By Alfred Tennyson, D.C.L., Poet Laureate, Canford Manor =, ⊕, ‡, 7, MDCCCLXVII.

*** Printed at the private press of Sir Ivor Bertie Guest, Bart., of Canford Manor, near Wimborne, Dorset, son of Lady Charlotte Guest, editor of "The

Mabinogion." There is a dedication in the following words: "These little songs, whose almost sole merit— "at least till they are wedded to music—is that they "are so excellently printed, I dedicate to the printer." The text presents considerable variations from that afterwards published.

1868.

LIII. THE VICTIM: "Good Words," January, 1868.

LIV. ON A SPITEFUL LETTER: "Once a Week," January, 1868.

LV. WAGES: "Macmillan's Magazine," February, 1868.

LVI. 1865-1866. "Good Words:" March, 1868.

LVII. LUCRETIUS: "Macmillan's Magazine," May, 1868.

1869.

LVIII. THE HOLY GRAIL, and other Poems, pp. 222 (Strahan & Co.).

*** This volume includes the pieces numbered 53, 55, and 57.

1874.

LIX. A WELCOME TO MARIE ALEXANDROVNA, DUCHESS OF EDINBURGH.

Printed in the "Times" and separately as a fly-sheet.

1875.

LX. QUEEN MARY. A DRAMA. By Alfred Tennyson. Henry S. King & Co. London, 1875, pp. viii. 278.

1877.

LXI. HAROLD. A DRAMA. By Alfred Tennyson. Henry S. King & Co. London, 1877, pp. viii. 161.

LXII. Sonnet on the death of William Henry Brookfield.

Printed in Lord Lyttelton's Memoir prefixed to Brookfield's "Sermons."

LXIII. LINES ON SIR JOHN FRANKLIN IN WESTMINSTER ABBEY.

1877-1878.

LXIV. *Contributions to the "Nineteenth Century:"*—

INTRODUCTORY SONNET. March, 1877.

MONTENEGRO. A Sonnet.

Sonnet—To VICTOR HUGO, June, 1877.

ACHILLES OVER THE TRENCH, from the 18th Iliad. August, 1877.

SIR RICHARD GRENVILLE. A Ballad of the Fleet. March, 1878.

COLLECTED EDITIONS OF TENNYSON'S WORKS.

1. POCKET VOLUME EDITION, lately re-issued from the stereotype plates, in shilling volumes.

Contained the section now numbered XXXIX. of "In Memoriam" ("Old Warder of these buried bones"), for the first time.

2. LIBRARY EDITION. In Six Volumes. Strahan & Co. 1872-1873.

*** In the first volume of this edition several "Juvenilia" were restored to their places; and two early sonnets, "Alexander" and "The Bridesmaid," apparently published for the first time. In the third volume, the *Examiner* Poem, entitled "The Third of February, 1852," was first acknowledged and included; and also the second "Punch" poem, under the title of "Literary Squabbles." Some passages were added in "The Idylls of the King," and the exordium "To the Queen" printed for the first time.

3. CABINET EDITION. H. S. King & Co. 1874.

In the second volume, the stanzas entitled "England and America in 1782" were first included. In the fourth volume, the poem in memory of the late Sir John Simeon, entitled "In the Garden at Swainston," and "The Voice and the Peak," first appeared. In this edition also a new passage of nearly 150 lines was first introduced into "Merlin and Vivien" in the "Idylls of the King," immediately after the opening paragraph.

4. AUTHOR'S EDITION. H. S. King & Co. 1875-1877.

In this Edition the poem of "Maud" is first entitled "Maud: a Monodrama."

A LIST OF SOME OF THE PRINCIPAL REVIEWS, CRITICISMS, AND COMMENTARIES ON THE POETRY OF ALFRED TENNYSON FROM 1829 DOWNWARDS.

ALFORD, HENRY.

The Idylls of the King. *Contemporary Review*, January 1870, pp. 104-125.

AUSTIN, ALFRED.

Poetry of the Period § Alfred Tennyson. *Temple Bar*, May 1869, reprinted in a volume, 1870, pp. 1-37.

BAGEHOT, WALTER.

Wordsworth, Tennyson and Browning; or Pure, Ornate, and Grotesque Art in English Poetry. *National Review*, New Series. No. 1. November 1864. (Chapman & Hall.)

BAYNE, PETER.

Tennyson and his Teachers. Essays, Biographical, Critical, and Miscellaneous, by Peter Bayne, A.M.

James Hogg & Sons, Edinburgh & London, 1859, pp. 202-280.

Studies of English Authors § Tennyson. *Literary World*, September 27, 1878, and ensuing numbers.

BOYD, A. K. H.

Mr. Tennyson's Felicitous Changes. Fraser's Magazine, February 1863 § Concerning Cutting and Carving, by A. K. H. B., p. 213.

BRIGHTWELL, D. BARRON.

A Concordance to the Entire Works of Alfred Tennyson. London, E. Moxon, Son and Co., 1869, pp. 477 (printed in double columns).

BRIMLEY, GEORGE.

Alfred Tennyson's Poems. Cambridge Essays, 1855, pp. 226-281. Reprinted in the Collected Essays of George Brimley.

BRODY, G. M.

Tennyson's Queen Mary: a Criticism, Edinburgh, Maclachlan & Stewart, *n. d.* pp. 44.

BUCHANAN, ROBERT.

Tennyson's Charm. The St. Paul's Magazine, March 1872, pp. 282-303.

CARRUTHERS, ROBERT.

Alfred Tennyson. Chambers's Cyclopædia of English Literature, Vol. ii. pp. 586-591.

CHEETHAM, S.

The Arthurian Legends in Tennyson (*Contemporary Review*, April 1868, pp. 497-514).

DEVEY, J.

A Comparative Estimate of Modern English Poets. E. Moxon, Son and Co., 1873. Chapter xi. (occupying pp. 275-336) is devoted to Alfred Tennyson.

DOWDEN, EDWARD.

Mr. Tennyson and Mr. Browning, by Edward Dowden, M.A., Professor of English Literature, Trin. Coll. Dublin. See *Afternoon Lectures on Literature and Art*, Fifth Series, pp. 139-179.

ELSDALE, HENRY.

Studies in the Idylls. An Essay on Mr. Tennyson's Idylls of the King. London: H. S. King and Co., 1878, pp. vii. 197.

EMERSON, RALPH WALDO.

English Traits (Works, Vol. ii. pp. 114-115).

FORMAN, HARRY BUXTON.

Our Living Poets: an Essay in Criticism, by H. Buxton Forman. London, Tinsley, 1871. § Alfred Tennyson, pp. 27-69.

FOX, WILLIAM JOHNSON.

Notice of Poems chiefly Lyrical in *The Monthly Repository*, edited by W. J. Fox, Vol. vii. (January 1833), pp. 30-41.

Living Poets; and their services to the cause of Political Freedom and Human Progress, No. III. Alfred Tennyson. *Lectures addressed chiefly to the Working Classes*, by W. J. Fox. Published from the Reporter's Notes. Lond. 1845. Vol. i. pp. 248-265.

FREELAND, H. W.

Lectures and Miscellanies. By H. W. Freeland, of Ch. Ch. Oxford, M.A. and Lincoln's Inn. London, Longmans, 1857 § Tennyson's In Memoriam, pp. 194-200.

FRISWELL, J. HAIN.

Modern Men of Letters honestly criticized, by J. Hain Friswell, London, Hodder and Stoughton, 1870. § Alfred Tennyson, pp. 145-156.

FULFORD, W.

Alfred Tennyson: An Essay. In Three Parts. Oxford and Cambridge Magazine, 1856, pp. 7, 73, 136.

GANNON, NICHOLAS J.

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GATTY, ALFRED.

The Poetical Character: illustrated from the Works of Alfred Tennyson, D.C.L., Poet Laureate. A Lecture delivered at Sheffield, 6th December 1859, by the

Rev. Alfred Gatty, M.A. Vicar of Ecclesfield. London: Bell and Daldy, 1860, pp. 29.

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A Second Gallery of Literary Portraits, Edinburgh, 1852, pp. 148-159.

GRANT, CHARLES.

The Last Hundred Years of English Literature. Jena, 1866, pp. 147-162.

GROVE, GEORGE.

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HALLAM, ARTHUR HENRY.

On Some of the Characteristics of Modern Poetry and on the Lyrical Poems of Alfred Tennyson. The Englishman's Magazine, London: Edward Moxon: No. V. August 1831, pp. 616-628.

HAMERTON, PHILIP GILBERT.

Word Painting and Colour Painting § Tennyson. See A Painter's Camp in the Highlands and Thoughts about Art, Vol. ii. pp. 252-269.

HAWEIS, REV. H. R.

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HORNE, RICHARD HENGIST.

A New Spirit of the Age, edited by R. H. Horne, Author of "Orion." Lond., Smith, Elder and Co., 1844. Vol. ii. pp. 1-32.

HOWITT, WILLIAM.

Homes and Haunts of the Most Eminent British Poets. London, 1847. Vol. ii., pp. 452-470.

HUNT, LEIGH.

Review of Poems chiefly Lyrical, by Alfred Tennyson and of Sonnets and Fugitive Pieces, by Charles Tennyson.

[The Tatler. A Daily Journal of Literature and the Stage. No. 149, Thursday, February 24; No.

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